

DOOM

Martin Sorrondeguy

(Los Crudos, Limp Wrist)

FILTH OF MANKIND

Hogre ("Subvertising")

RUIDO DE RABIA

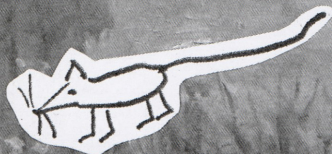
HONGO

SLAYER

-Son, what's that time machine for?

-Must catch Assück at least once in a lifetime...

I don't give



a fuck

ARTICLES:

"The day I broke my hymen again"

"Anti - Now"

Music, books & zine

REVIEWS

#2 and #3 issues
OCTOBER '19

That's a quote my mother told me by the time I was living and studying in Barcelona spending a lot of money. I was worried about it, but in the end, she was completely right. Something similar happened since October '17 until today while I'm writing this lines. At the same time it was almost tagged in some places of London, but refused the idea because of CCTV paranoia among other things. Glad that I didn't, because it was planned to be released in March '18.

I don't want to think about the amount of time and effort it has taken us in order to publish this issue. I prefer to see it as an experience and in the end, it's something that you carry with yourself to the grave. It's not just the materialistic idea of holding something in your hands. We had a lot of fun and stress – why am I going to lie? – in order to achieve what I had in mind. But why about two issues? It's been a time for a lot of discoveries, new horizons, tons of radicalism and comings and goings through different ideas. Started to write this issue almost by the time the first one was released at the end of 2017. We wanted to try to do our best. It was initially intended as a few interviews with DooM, FoM and Hongo, leading to later include Sete Star Sept and then most of the stuff that can be found here. We weren't pleased at all. Seemed that it wasn't enough to pay for something and get so little. We ended exploiting ourselves, but hope the issue it's worth of it. The zine – or at least so called newsletter – was originally intended to just include two or three interviews, an article, a few reviews and that's it. Provide quality stuff and not being worried about the quantity. It goes without saying the we worked pretty hard trying to not repeat the same questions between the different bands or avoid things like: *"Do you like pineapple on your pizza?"* Something that I truly hate when I pay and wait for a new zine to arrive home. Come on! As for the rest, I had in mind to try to interview Ruido de Rabia or Martin Sorrondeguy in the future, as they are – and they've been – into some of the most interesting and inspiring bands and projects I've ever got to listen to. If somebody has already done it, with a different approach and probably far way much better than what you are going to do, why not to ask them if you could include them on your issue? Why to disturb that people with the same questions again and again? Why not work together and share something? I really liked this interviews/conversations and it's a pity that they get buried or lost between pages, algorithms and so on.

It's been a fascinating journey and I wanted to dedicate this issue to the solidarity between immigrants, all in all, that's all we have. Cheers and hails to: Kike (*"Cristo Yacente"*), Christopher (*"Anima Telluris"*), Sara, Elias, Max, Italian guys... and all the people I found out there whom proved to be nice and great dogs of the road. Fuck all the betrayers and toxic attitude worshippers out there. // However, there's always a lot of people whom have helped or inspired us in a way or another, so thanks to Servando Rocha and Agente Provocador (Spa) for letting me use his Ruido de Rabia interview, to Gustavo Aracena from the Cisnes Salvajes zine (Chi) who allowed me to use the interview with Martin Sorrondeguy, Iria and Nave 1897 for the help to set the show, Gon for the tireless help and support, Brais Remeseiro for making the things easier, Nacho for his constant help and Wormrot review, to Gaspar and Manual de Combate (Chi), Giovanni from Crudo Soy zine (Chi), Italian Anti-Now, Dopo Adesso and Polis Äckel, Damien from Doomed Society Zine (USA), to Milosz for his constant interest, way of working and help, Hongo, DooM, Kae and Kiyasu from Sete Star Sept, Steinar and Anders from Brutal Blues, Hogre for his inspiration in subvertising, Joël Durand, Gee Vaucher and Penny Rimbaud for the good vibes and love, Mother Nature, etc, etc... In case that I missed somebody, you can hit me in the face! Not really! Special thanks to wordreference and Linguee, otherwise it would be much more difficult to write and accomplish this issue in English.

Once again there's no address. We are constantly moving and don't feel comfortable at all with the idea of reviewing stuff sent. You can always ask for some trade, but that's all. We aren't interested in promos unless you have an industrial band or something that may blown our head. We prefer to focus in the present and all the ideas and chaos we have in mind, otherwise seems that we feel stuck and stressed at the same and don't like to be like that. No sexist, racist, homophobic, punching woman shit it's going to be accepted. Fuck that. As for the contents, you can distribute and use this issue, but remember to always quote the author/s. If you want to include them in a zine or post it in another place ASK FIRST before doing it. Remind that you can print it and sell it, but don't ask more than the printing price. And the most important thing **DON'T UPLOAD THIS TO THE INTERNET!!!**

Index:

DooM (UK)	3-5	Lagarder's Danciu book	30-33	Ruido de Rabia (Spa)	49-54
FoM (Pol)	6-11	Sete Star Sept (Jap)	34-36	<i>"The Day I Broke my Hymen Again"</i> ...	55-66
Hongo (Spa)	12-17	SSS + Brutal Blues show	37-38	Martin Sorrondeguy (Uru)	67-77
Brötzmann show	18	<i>"Anti – Now"</i> article	39-41	Epilogue: Utopia	78
Reviews: part I	19-29	Reviews: part II	42-48		

Fb.com/ I-Dont-Give-a-Fuck-266381660839266/ /

Email: idgetgiveafcknewsletter@gmail.com (and yes it's fck, not fuck) /

Blogspot: <http://idgetgiveafcknewsletter.blogspot.com/> // Logo by I Don't Give a Fuck //

Arrangements, design and translations by IDGF.

All the contents by IDGF except Ruido de Rabia (Servando Rocha), Martin S. (Gustavo Aracena) and Wormrot review (Nacho).

I knew about **DooM** in the summer of 2014 due to a guy with a DIY "Police Bastard" backpatch. I think that the English don't need an introduction, but things like "Total DooM" have become one of my favorites crust releases. Strongly political compromised and more than 30 years since their inception in 1987. A classic. We sent sixteen questions, only got ten answered so avoided including them. I'm currently grabbing a beer and don't ask me why, but I like this stuff far way more when I have more alcohol on me (aside from the days when I absolutely feel on the mood for it). Anyway, salve DooM you are an inspiration to me and many.



Their current line up since 2010. From left to right: Scoot – bass; Stick – drums; Denis – vocals; Bri – guitar.

1- Hi DooM! How is it going? First of all, thank you for your time. Some months ago one of you uploaded a picture from a job accident on one of his fingers. I think that he has recovered because you've been recently playing. What kind of jobs are you into nowadays, are you satisfied with them?

stick. That was a picture of Bri's finger after he'd caught it under a monitor at the front of a Discharge gig in Bristol. Its all healed & he's been back playing for a while, though we had to cancel a gig.

Denis has a tattoo shop in Aligns, Scoot is a paid carer, Bri is a sound technician at a college & I do all sorts to make a £, like working in a theatre, working with a plasterer & builder doing labouring.

2- Discharge and specially Crude SS are two of the band which comes to my mind for defining your sound. Excluding songs like "My pornography" your sound hasn't changed too

much. Haven't you ever think about experimenting more with it?

stick. They are influences in the early days but I think we have a different sound (in my opinion). As people we have done different styles of music in other bands but we tend to like to play "doom" when we are playing as doom. If you researched us you would see we have all been in a lot of musical projects & not many sound like doom

-Is there any hidden gem or songs that you've recorded but haven't released?

stick. No, most almost everything we have recorded has been released, even stuff only recorded as demos for us to hear.

3- "No one can see into my mind, / I can't express my true thoughts to anyone, / Life is like a lock in my mind, / is death the only key?" Despite that I couldn't find the explanation that you tend to add at the end of each song, and unless you want to

mean to something different, comes to my mind the idea of suicide. Someone may scandalize of this subject, which still seems to be a taboo. I prefer that we enter to re-consider it or try to find a solution for this reality. I know that it's a very personal question, but how do you see life? How do you feel or see about the idea of suicide? Any thoughts or advices to a friend or to someone who feels completely sunken and considers to commit it?

stick. It's not a song about suicide. I've never sunk to the state where i see the only way out is death, & can only imagine that feeling of despair. I've had bad thing occur in my life but always feel that these things will pass. I feel people should vocalise their feelings when they are in that mindset, but also realize a lot of societies have raised men especially to believe that 'boys shouldn't cry' so so a lot of men feel that revealing their inner thoughts is a weakness.

4- *"Anti rave – NO / Anti drugs – NO / 'Keep it fluffy' - Fuck off! / Peaceful protest – Fuck off! / The only way to fight power is power / Escapism is fine, it keep us sane"* are the explaining lines after the *"Keep it Angry"* song. Do you remember the *"Criminal Justice and Public Order Act"* (AKA *"Criminal Justice Bill"*) from 1994? Which were your thoughts about it?

stick. This was a time when a lot of people had dropped out & got into rave music & taking pills. The drugs made everyone very *"loved up"* & fluffy & basically ineffective to protest & that songs & explanation is about that.

5- Related with the previous question, how do you currently see the relation between drugs and activism, has it changed? Are you up to the legalization of all the substances or just a few? Which are your favorites ones?

stick. Well alcohol & tobacco are legal & make the government a shit load of money & it seems that marijuana is on course to do that. People are going to take drugs if they are legal or not so i think keeping the supply out of the hands of criminals who don't give a fuck if you live or die isn't the best situation & if the money from the taxation funded something good i think it would be a good idea. But its a big subject & needs looking at thoroughly & its also an emotive subject with strong views on both sides, but

personally I think making it legal will make the quality better.

6- Some time has passed since Chile's tragedy, regardless it must not be easy to try to surpass or to forget something like that easily. I had the chance to speaking with a Chilean guy whom a friend of him died there. He told me that what happened there it wasn't your fault. Is there something that you may want to add or say? How do you see all this with the perspective that time gives?

stick. I don't want to get back into that debate. It was no fault of ours, the end.

-I haven't read it, but what do you think about the *"Punx not DooM"* zine?

stick. I haven't read it, but I'm sure its a bunch of twisted facts.



"Total DooM" - Originally released in 1989. Each time that I look at that cover gives me chills...

7- I must say that you earned a lot of respect from me – I'm sure that I wasn't the only one – and demonstrated that you are into this for real. From benefit compilation, shows, a 7" and its download, auction a DIY guitar on eBay... and I missing something else? Is there any way in which we still can help or contribute with?

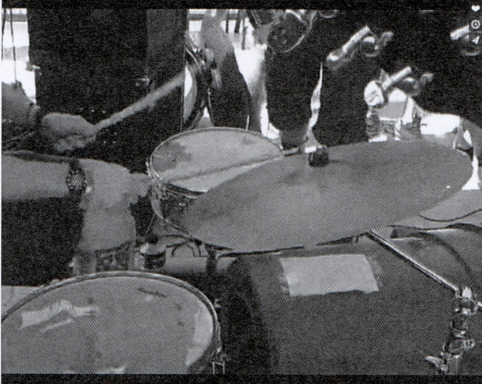
stick. You have to understand that having a tragedy like that happen at your gig then people twisting it around & saying it was our fault is a head fuck. We

did all these things to try & help (& was accused of trying to bribe the victims families????) so, i don't want to keep going on about it.

8- There's a video on the net from your tour on the States in 2011 where you are playing on a boat in the middle of the sea. In addition to having a reduced drum kit, you have a dustbing as bass drum. Even, I read this on youtube comment regarding the Peel Sessions: *"The sound engineer asked Pete the bass player why his bass had two strings... "It's in case one of them breaks!"* haha. Is it true?

What other crazy or random stories comes to your mind as your best/favorites while touring? :) [link for the video, 06:10 for the bass drum caption <https://vimeo.com/25484164>]

That is the only funny things to ever happen to doom, the rest is just boring.



100% attitude. Taken from the video in the upper link

9- By the time I knew about the band, one of the things that impressed me the most was the *"Fuck Peaceville"* release. How does Peaceville sold your assets to another label? I heard that the owners changed long time ago. What happened? If I check on Discogs the last editions of *"Total Doom"*, they were released by Peaceville as well as Svart Records. Did you *"Lost the Fight"* or are you getting some money or copies from it?

We still get money from Peaceville, but if you read the letter inside the cover of *"FP"* you will understand that they wanted to 'relaunch' our career on MFN records & ignoring the fact of our DIY style roots. Anyway! FP was our attempt to release the Peaceville back catalogue on a DIY basis & so make the Peaceville version obsolete, but it never worked out that way in the end.

10- Don't want to be a nihilist, but considering that all the revolutions tend to end being conservative, do you have *"Fear of the Future"* about this? Even more, are you afraid that people praises to DooM as a symbol or a patch but give no relevance/importance to its contents, lyrics or don't take part in any action/s / anything?

Stick. to us the lyrics are part of what we do. It's up to the individual to either take on board our opinions or reject them. Some only like our *"noise"*. We do what we do & if people feel an affinity great, if not... we tried.

Links/contact:

<http://www.doomcrustpunk.com>

<https://ukdoom.bandcamp.com/>

https://www.facebook.com/doomcrustpunk/?ref=br_rs

ukdoom@gmail.com

"Hateful glances, violent dances / Vicious rumors and gossip mongers / All the mind games / And pointless slander / Will not help us to achieve / Our goals and Dreams / We are one, united, bonded / Lets all be friends / Lets all be friends / A means to an end". // - *"Means to an End"* from *"Police Bastard" 7"* (1989).

· filth of mankind ·

Around 2015 snagged a copy of the split zine "DROP OUT #3" / "Critical Situation #7" from 2007. Two years later, while reading again some of the pages I recalled on an interview with this polish band. Formed in 1996, they've been through different line ups until the finally split up around 2015.

Taken its name from the homonymous song of the Americans MISERY, without loosing a strong AMEBIX influence or getting closer to extreme metal are some of the things to be said about their sound. An EP, LP or taking part covering Doom songs for a compilation it's what they've left. Prior to that, their members have played in other polish acts like MONEY DRUG or STENCH OF DEATH being currently taking part in DEATH CRUSADE or the Americans MORNE.

Traveling at the other side of the wall, to fantasize with squats and destroyed territories, the end of the millennium, hopes, dreams, fears, what it's to come or what we've already left behind are some of the many things that comes to my mind with this band. I've been listening to **Filth of Mankind** almost non stop since them and has grown a lot on me. We sent some question to Milosz, one of the contributors to all this magic.

Hi Milosz! How is it going? Hope that everything is ok around there.

Milosz - It's going ok. My band just released another album. Things are moving forward. Life is manageable. It's funny because when I received your message about the interview I was stuck at the airport in Munich, Germany, because of some shit happening there which made me miss my flight to Boston. So I was in a pretty crappy mood and then this message about the interview came in and I was thinking to myself, not again, the past is knocking on my door again. Honestly I wasn't sure if I want to dig in in to this stuff but I said fuck it, lets do this. So here I am answering your questions.

I appreciate you reaching out and being interested in this subject.

Looking for information regarding Gdansk history, one can find a convulse XX century with the nazi invasion, the later soviet control or some antigovernment demonstrations during 70s/80s. Before starting FoM some of you were into another projects. How and when did you start this kind of music? Which were your biggest difficulties?

Milosz - Gdansk is a pretty old city with a lot of history. World War Two started there, "Solidarity" began there and a lot of other historical events. Filth

of Mankind started a few years after the collapse of Berlin Wall and the whole system shifted. From communism to whatever that was afterward, some version of capitalism. Poland started to be more accessible to people from other countries. Bands from abroad started to tour around there. I guess you could say it was a kind of new beginning. FoM was kind of a transformation from our previous projects. We shifted gears and started a new band focused on heavy and more atmospheric aspects of punk and crust music. We all were fans of Amebix and Misery and a whole bunch of other heavy bands. You asked about difficulties, well, I think it was always the gear. Not many bands owned a van back then so that was also a problem. Getting someone to drive on tour who had a decent size vehicle that could fit gear and a few people was difficult. Sometimes we traveled to our gigs by trains. That was always a huge pain in the ass. We made things happen though. Strange times.

On "The Final Chapter" each instrument is pretty audible and perfectly fills the sound. Simple, direct, catchy, emotional... One can realize about your influences, yet you were able to craft a nice composition with your own touch and personality crowned by that dark atmosphere.

At least the lyrics from a song has been taken from a previous band, but how was the process of

composition and recording? Any differences between the EP and the LP?

Milosz - I was always into music with some sort of emotion attached to it. It didn't matter if it was heavy, slow, fast, acoustic or whatever. I think the songs I wrote always had that thing going on in them. Atmosphere sitting beneath heavy and aggressive music. Pawel and Balon were writing lyrics. (I never had a thing for writing lyrics back then, but now I write lyrics for Morne so there is that.) We wanted to make things cohesive. Heavy riffs, heavy lyrics, dark artwork. We were figuring shit out.

All our material was written pretty early, I mean the songs from the EP and LP. Pawel wrote one song about a year before we went into the studio but pretty much all the material was written between 1996 and 1997. We were really pushing. We played (our second gig) at Zoro Fest in Leipzig, Germany in September of 1996 and we had a pretty lengthy set already. It was maybe 6 months after we formed. Can't remember exactly. It was so long ago.

We were waiting a few years to record it because of a couple of lineup changes. Our original vocalist Maciek and bassist Stivi left before we recorded the EP so we needed to regroup and move on. Also the money for recording was a huge factor. We wanted to record in a good studio and that was not cheap. Always so much shit to deal with. Interesting times.



From left to right - Balon, Stivi, Milosz, Pawel, Maciek - Switzerland (1997)

I think that "Obłędna Rzeczywistość" ("Insane Reality") has my favorite lyrics. I relate this with your political militancy and its disillusionment. In which kind of projects you were into? How does your political spectrum changed since then? Which was your message then and which is it now?

Milosz - Yeah it's a good song. Pawel wrote the lyrics. I like well written punk lyrics. Honestly, those who I still have contact with haven't changed when it comes to their political views. We just got older and more observant I guess. I can't speak for the others though.

That cover... the more I stare at it, the more that I like it. It's aura fits - to me - with the lyrics and the music there. It's like the apocalypse feeling due to the arrival of the new millenia on people minds. Is there any story or background regarding this photo?

Milosz - Pawel and I were traveling in Europe, maybe in 1997 or 1998. We met these people in France and one of them showed us their friends photography. We looked at this photo then looked at each other and said this is the one. We asked them if we could use it for our album cover. They agreed. It's a really cool photo and shows the band's message. That album cover still looks great to me.

The intensity in which some things are lived in places where political situation was and still is fucked up, shapes the feelings as well as the way of interpreting the art. New stuff can be received with great passion, same as cities or places where don't use to come many bands. I'm not saying anything new to you, but really liked what you said on a Morne interview about the differences between seeing bands at one or the other side of the wall and the assistance of people regarding Misery and Extinction of Mankind shows. I don't know if you could share more of this with us or similar stuff that you have in mind, I really like this kind of stories.

Milosz - Like I said before it was a strange time. Borders all of the sudden were more open. More bands were coming in. There was this huge appreciation. People wanted to see foreign bands. It didn't really matter if we knew the touring band or not, we always went to see them and shows were well attended. We would take trains to other cities to see bands. It was always an event, a much appreciated event. The Misery/Extinction of Mankind show was mind blowing for us. We were obviously huge fans and it kind of fell in our laps out of nowhere. There were 500-600 people there. Bands played full sets. The night after we went to Berlin and it looked like no one there cared. They had this

kind of thing every weekend and probably got bored and jaded. Later it got to this point in Poland. There were more and more shows happening in our towns and people got picky.



From left to right: Balon, Stivi, Pawel, Milosz, Maciek - Slovenia (1998)

How many tours did you get to do and in which places did you get to play? Any anecdotes or problems with authorities regarding this travels?

Milosz - When the band was in its original, established form (I call it the album lineup. That's the lineup that people who have the album know) we did a few tours and played all over Europe.

We did some trips with the original lineup that we formed FoM with as well. Different bass player (Stivi) and vocalist (Maciek). They left the band a couple of years after we formed and at that time music was written, we had lyrics, our vision was established. We (Pawel, Balon and myself) recruited Tomek on vocals and Michal on bass and we moved forward. They joined shortly before we recorded our EP in 1999 and then the album in 2000.

Pawel and couple of our friends had a lot of contacts all over Europe so they were always booking little runs for us here and there. It was a different time. No internet. It was a struggle. No one knew who we were but we had fun.

We had some unwanted situations with cops, border patrols, etc. It was always an adventure. A bunch of pierced, dreaded punks in a van with Polish license plates. What can you do?

I remember we were looking for a venue in Gratz, Austria. An undercover cop parked next to us, searched our van and told us to get the fuck out, then followed us to the city line. Fucked up. There are many little stories like this. Shit like that happened to us in France and Switzerland too. Random cops harassed us. It wasn't fun but we had a lot of great

times too. It was a good time to just go out and play no matter what.

I don't know where, but I read that you had new material composed and ready for a future release. What happened with it? Which was the musical approach? Does any lost recording or something similar exists?

Milosz - I parted with the band in 2001 and they decided to keep going. It was fine with me at the time. They had a lot of problems stabilizing the lineup. Someone else started to write music and then I heard they were tweaking songs I wrote. Maybe because Michal, the bass player started to play guitar a few years after I left. Who knows. A very weird way to keep going if you ask me. Anyway, the character of the music changed a lot in my opinion. It became more typical crusty straight forward type of stuff. It's not a bad thing but it also kind of got lost in what we were aiming for as a band, at least this is how I see it. I kept in touch with them and kept asking, "Are you going to record something?" I think they had whole album worth of songs or at least something close to that, but the lineup kept changing. The vocalist left (2003 or 2004) and he had added a unique character to the music so there was another pretty significant change in bands sound and I remember that I suggested that maybe they should change the name since at that point the bands character didn't have a lot to do with what we did on the EP and the album. They ended up never recording anything and just tried to keep the band on the previously established level. Sometimes it's doable, but it wasn't in this case. Especially without a new recording. Strange but this was out of my hands. They did a number of tours with various lineups. Two songs were released on some compilations, but they were left over songs from the album session.

There was a point when Pawel (guitar) wasn't in the band, Tomek (vocals) wasn't in the band (I believe he later came back for a brief second and left again. Not sure what year that was, but I think it was shortly before the band stopped.) and I wasn't in the band. It kind of became a shadow of what we were about. Sometimes it is time to call it and move on to a new project instead of beating a dead horse.

I think the band containing the drummer (Balon) and bass player (Michal) from the album lineup stopped around 2010 or 2011 and they moved on onto another projects.

When and why did you leave the band? How did you end in the States and playing in Morne?

Milosz - Officially I left the band in 2001 after my last tour with them. I moved to Boston in 2000, but I went back to play my last tour.

I met a girl in the late 90's and eventually I moved here to be with her. Life choices, you know. We split up a bunch of years ago. The concept of my new band started pretty much when I put my feet on the ground in the States. I had a lot of ideas that I was going to use in Filth of Mankind and I kept writing. It was hard to find people to play with because I didn't know a lot of people here plus a lot of people I tried to recruit into my new project were into more straight forward fast, hard core music. It wasn't easy but I kept writing songs. By the time I found people to play with, songs for our first album were already written.



From left to right: Tomek, Michal, Milosz, Balon, Pawel - Poland (2000)

If we make a balance, what does this project means to you? Would you like to or do you think that it makes sense to make a reunion with the original line up?

Milosz - FoM is a legacy we created and obviously it means a lot to me, but Filth of Mankind does not exist now, nor will it ever exist in any way. The past stays in the past. Everyone moved on. I know, you may say never say never, but honestly the connection

isn't there, times changed and the spirit of that time remains in the past. The band is dead and it will never exist again in any way.

Morne is the band that I do now and that is my main focus. Pawel still runs his label, Scream Records (he released FoM Ep) which distributes Morne stuff in Poland and roadies for us when we tour in Europe. Balon and Michal have some new projects too. I'm not sure what the vocalist who was on the album is up to. I don't think he plays any music.

Guess it really was the final chapter.

On a bigger or smaller intensity, Poland is suffering political anomalies. We can't deny that we have an ideology, but consider mandatory to try to access to quality information in order to know what's really happening. Could you recommend us some media or spaces preferably written in English?

Milosz - To be honest I'm pretty detached from Polish reality. I've been living in the states for almost 20 years. I access and read some news outlets there, but it's random and nothing I'm really into doing. All I know is that Poland never learns from its history judging by what is going on out there at the moment. It's too depressing.

We've arrived to the end of this, anything that you think that we may forget, that comes to your mind of that you desire to express feel free to do it. Thank you very much for your time. Last lines are all yours.

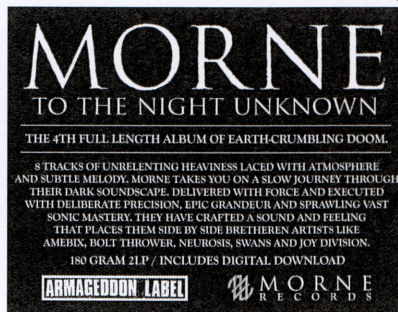
Milosz - Thanks for your interest in Filth of Mankind and Morne and reaching out. I really appreciate it and I'm happy to see people still revisiting what FoM did back then. I hope I cleared up some things. Cheers.

14th February 2019.

Page 11 picture "The Final Chapter" photo cover.



Morne - "To the Night Unknown" (2018)



Morne - "LXXVI.MMXIX" (2019)



"On February 2, 1969 Léo Ferré evoked Pépée in Bobino. While he was singing, Joël Durand was born. He received an Agfa pocket camera for his 9th birthday with which he discovered how to take pictures. Joël squatted in an alternating current that took him from Belgium to Romania, passing through the dark rooms of theatres where light awaited him. He has worked for theatre and dance companies, while continuing to pursue his own photographic research and it's this kind of project that has often resulted in book publications, exhibitions and most recently a publication in photography magazines on the net (Street Photography and Inspired Eyes number 55)".

Our obsession and deep interest in "TFC" as well as its cover led us to investigate a little bit more about it and contact with **Joël Durand**, the author. In his page there are many more pictures where his approach and preferences can be appreciated. *"The choice of black and white has been imposed on me in all my photographic work. Color tends to distract the eye and the mind. Black and white is timeless in its relationship to things... and we are close to engraving"*.

"(...) This photograph was taken in Uckange, at the northeast of France, around 1994 on the waste ground of an abandoned factory. The origin of the photo wasn't premeditated. (...) what's really happening at that time: the fire was lit because it was extremely cold and the young woman (a friend of mine) settled next door (...) No preparation, it's a snapshot that clearly reflects the impression of desolation of the place, an abandonment of the earth and the human being in the face of what it has generated".

Are there more pictures of that day/session?

"No, nothing else from that day. On the following ones, shots were taken in a disused factory".

How it ended as the album cover?: *"That's a good question! Unfortunately, I don't remember, but at the time I was attending a few squatters in Belgium. I think the exchange took place at that time. Under what circumstances, I no longer remember, but I am*

very happy with this exchange. We had to met, but time has done its work. I met many people in those years, fabulous time..."

The more I check his pictures I trace a link between all of them, it seems to be an (un)intention(al) / unconscious idea of freezing something from the past but with that familiar vibe, like something that can be found around the corner. *"I like to play with light and the posometer is my best friend! This is what makes my photographs timeless. Moreover, I force myself to plant a particular decor; the choice of framing does not depend on the random. I try to make it neutral so that I can project any time... and it works! Often the magic works and we no longer know in which space-time the scene is located. I don't want to convey anything to the audience, only to offer them a vision"*.

"(...)I only work with several silver cameras; I don't use digital cameras because I think analog photography is closer to human vision, more cinematographic or theatrical. Digital photography plays with hyper sharpness, it is a genre that is not mine, a human eye does not perceive this sharpness".

My devices in 24X36: leica III and leica M2 //
In medium format: Fuji GW690 //
mamiya six and C33 // zeiss super ikonta 532/16

Thank you very much for your time, Joël! Something else to say?

"We learn and unlearn every day, but photography offers me a moving knowledge that can adapt to my needs, my desires, my research.

I master the technique, I now know how to tame light through practice, from the moment I take the picture, through the development of the film to the final printing.

Photography makes me understand that nothing lasts and that in the end, we have no control over anything.

Even with people, the exchange is free of words, it is an exchange of glance that gives rise to complicity or not".

Links: <https://joeldargentique.jimdo.com/> and better contact to him through it.

P.S.: Thanks to Milosz for getting the mail to contact with him.



"Group madness still makes us believe / That this ship is still under control / That we're still on course / To dock in a safe harbor / Open your eyes! The captain's insane! / We're blindly sailing! This trip is the end! / You still dumbly believe in their lies / Because it's too hard to live without a ray of hope (...)" ~ "Rejs Ku Zagładzie" / "Sailing Towards Destruction", translated lyrics.



"(...) it refers to the mushroom (Hongo) cloud . The devastation wrought by human being". That's their answer about their name. Formed at the end of 2000 from the ashes of Greska "a natural evolution of the three most restless persons, musically speaking, who weren't satisfied with what the other band gave them (...) like a more politically compromised project intending to show that there was a place for all the ones who didn't fit in a specific model of society".

Hongo took part in the "Galician neocrust scene" along with Ekkaia, Madame Germen, Blünt, URSUS – where some of their members were into

– and Ictvs. They play a mix of sludge/crust and has done six European tours and hundreds of shows since their inception. Nashgurl or Larkhill are some of projects which they are still into.

P.S.: we've decided to include the translation of the lyrics – taken from their album inlays – for the questions along with the Spanish ones at the bottom of the pictures. Otherwise it would seem weird every time we read them because we got used to them in its original language.

1- I think that it's impossible to not think about everything that was built at the beginning of the '00s and the situation around by the time you started to play. To avoid any doubts about it, for the ones who weren't there at that time, does any scene existed during that time? Even more, do you think that nowadays exists what somebody refers to as an "scene" about what's currently going on in Galicia? Differences, changes or remarks about it are more than welcome.

For sure that a scene existed. A huge scene, even more. There were dozens of bands and our musical inquisitiveness led us to create more and more. Not only the 15 people, that more or less, haven't quit from playing nowadays; we had like 10-12 bands. When you toured around Europe at that time there was people who spoke about the "Galician crust" and being a Galician band was synonymous of quality and having a good bunch of people during the concerts. But the scene itself, began by the time we had an own place to play and where to express ourselves.

We started to squat, to set up the places to play and face the thousand problems that came out at each show; more out of necessity than by prearranged plan. After a while, we realized about how nice we felt in those places where we were safe and where we shared our ideas (being at the beginning more focused towards the musical field to evolve into giving talks about something, screenings...) The success was precisely that, allow yourself to be taken

a little by your own desires and the inertia of what you would like to happen.

Now that I take a look back on it, you realize that you've taken part into the creation of three social centers (Las Ruinas, La Cúpula del Trueno and, specially, La Casa de las Atochas) which have been a reference for the scene, not only on a national scale, but on an international one, becoming A Coruña in one of the neuralgic centers of the European Underground landscape.

Nowadays the "scene" itself still exists but with a bigger style diversification, and with, may be, less political compromise and with the Nave 1839 as self-management banner.

2- On an interview for the Bloodshed zine you stick up for individual freedom among many subjects, even speak about the idea of delegating to delegate and the problem that it's as a kind of paternalism. Despite being an overused question, what's freedom for you?

Do you see any escape – on a smaller or bigger scale – to everything that happens is around us nowadays?

How do you see municipalism in the cities or the creation of communes in the rural areas?

Freedom it's a purely subjective term, that's why I don't think that, as a band, we have a common definition of it. On an individual level I could tell you that freedom for me it's the lack of fear, of all that preconceived and/or acquired ideas which

prevent you from being the person who you really are.

A way of being free, and on a small scale, it's to fight against the culture of fear, it would be through our own individual revolution. This it's nothing but: get to know oneself, fight against what you don't like internally and externally, feel yourself safe and self-empowered against the state machinery. And, above all, on an empathic level, want for the rest what you want for yourself.

Regarding libertarian municipalism, there are a lot of places in Europe where it's been practised since a long time and with very good results. It would be an outstanding idea to fight against the ruling central state.



"Fuentes de vida que desprecian una sonrisa, provocada por el mismo fundamento inerte que las origina, enseñando las garras de nuestro bienestar. Y culpando a cada uno de nuestros ojos vacíos, por alimentarse del fuego que nos quema, por mancharnos las manos de nuestras cenizas" - "Respirando Odio".

3 - "The state calls its own violence law, but that of the individual, crime." - Stirner.

At the first images and videos filtered on the police charges of the 1st of October in Catalonia, you made a post in fb condemning it. Needless to say that they were unnecessary, even more when any result has no legal value. *"It served"* to see people take their masks off.

How do you see the use of violence – verbal, physical or psychological... – in general or achieving political goals? What's your opinion about Stirner's quote?

The truly sad it's not that many people justify the police charges but may prefer them to dialogue. The

banners of "A por ellos" (N: *"Go for them"* something that's been shouted in some places of Spain as people farewell the police units in their travel/route to Catalonia for the 1st of October), supporting violence and totalitarianism as population control and the justice volatility depending on your political affinity, make us see an increasingly bleak future.

We bank on dialogue, the asamblearism and respect for the ideas that must be respected. Fascism it's not one of them.

4 – The first time I've ever seen the band live I didn't know about the songs beyond some rush listening here and there. To be honest, I freaked out. It's been 5-6 times since then and between the attitude or great voice of your vocalist in the stage, perfectly matching with the permanent boredom I receive, of sweeping in the desert, that anything makes no difference (and seems that) anything is valid anymore. At the same time, there are passages and moments where you emanate a lot of energy, where you realize that you are tasting and enjoying what you are doing, that a connection exists between all of you far away from the music.

"Sources of life that despise a smile, caused by the same inert foundation that originates them, showing the claws of our well-being. And blaming to each one of our empty eyes, to feed itself on the fire that burns us, to stain us the hands of our ashes". That lines from *"Respirando Odio"* (*"Breathing Hate"*) are a kind of bitterness, a permanent desolation impossible to get rid of it. How do you use to do in order to liberate your mind and not end burning yourselves?

I always say that music saved from myself. When you have emotions that you are unable to manage, music is the best way to channel all the frustration. When something oppresses until asphyxiating you, creativity is the channeling tool which produces the catalytic impact.

I don't think that we are a defeatist band. Intimist may be?? critical?? I think that our lyrics and music are the mirror of the world we live in, and as we live in a sad and rotten world, our music can drink from that emotions. However, as individual entities, we are a friendly group of people and we use to see the positive side of the things. The same happens with our conception of music; it's like if we say with

them: this it's what it's, it's up to you to stay there or not.

5- Among the many different subjects on *"Avergonzadas lágrimas de derrota"* (*"Ashamed Tears of Defeat"*) I see the limitation on being yourself and in *"Nuestras manos manchadas"* (*"Our stained hands"*), the idea of stumbling against oneself and our thoughts, like if sometimes one gets to be its own worst enemy.

A few days ago, in this cultural tv programs after midnight that nobody watches, the debate move around a guy called Byung-Chul Han and *"The Burnout Society"* book.

To sum up in a nutshell; considering the constant competitiveness, the multiple job-holding, the fear of being outdated, or that during our *"free time"* we are not doing anything productive (understood this as an economic profit), we face the risk of being *"take over"*, of losing the opportunity or even our job. We exploit just by ourselves. We came from fighting against somebody, against our own *"boss"* to fight against ourselves.

What do you think/how do you see all this? I don't know if sometimes you feel like this, how to break with this fucking lock?

This question can be tied to the infantilized society where the only thing we do it's to delegate our problems in others. We exploit ourselves alone because we don't take consciousness of whom we are, and in fact, because we are not daily updated about what really happens to us. We avoid to think about it occupying our spare time in stupid things (social media, toxic relationships, being with your couple, your boss or your stupid friend) with which we escape from reality. And in the end, when you don't recognize yourself in the mirror it's when you don't have any solution than to die killing.

The only way to fight against the system is being coherent with what you think and act as your words say. It may seems easy, but it's very, very complicated.

6 - By extension to the aforementioned, another of the subjects that runs in Hongo's background is the innocence. It's like if at every step we take, the idea of purity is corrupted, like something sacred in this subject, like setting in fire As Fragas do Eume (a natural park in the NW of Spain), like playing a MayheM album to an eight years old child who've just done the first

communion. I don't know if you have children, but how do you see childhood? Which are some of your earliest memories?

I'm infant school teacher and librarian of the children and young adults section from one of the most emblematic libraries in A Coruña, so childhood it's one of the most wonderful times of the human being in my opinion.

In those days we are entities in its purest state: without social conventions, without unwritten rules, without fear, and therefore, free. Children live in harmony along with much more human, pure and equitable rules than what people thinks about it. The problem is when they are taught a sense of social dogma and all goes to hell.



Hongo are: David: guitar and voice; Villakampa: bass; Iván: drums; Ernesto: Guitar / pic sent by Hongo.

7 - *"But what ends, when symbols shatter?"* went the lyrics of *Death in June*.

Decontextualising it, I cannot help thinking of Franco's exhumation, but at the same time in all the structure of power that stood in the end, the impunity in relation to crimes during dictatorship, the whitewashing of fascism/national catolicism, the flag and ideas of a country associated with an ideology and seeing the rest as enemies, masses where *"Cara al Sol"* (*"Facing the Sun"*, FE de las JONS anthem, a Falangista political party) is singed, extolling it, a historic memory law without financial support, the thousands of dead bodies in mass graves without name, etc. Do you think that we'll solve this someday? Do you see a considerable advance in the subject since you got to know about this stuff? By the way, do you see yourselves collaborating on an exhumation?

As long as we are ruled by the same political class, disguised of any kind of acronyms they use at this time, that had been ruling ourselves during all this years, we'll continue in the same pile of shit. We only have to see how justice has acted, but with the same collective, on a bar fight (Altsasu) and in a multiple rape ("*La Manada*") in order to realize how high up the state rottenness and their lackeys get.

8 – And in relation to editions and inserts, in "*Formas de Vida que se precipitan a su destrucción*" ("*Life forms that precipitate towards their destruction*") it's written: "*With this album we want to express our maximum support to any action in order to the use / squat of a left space for the development of diverse own-managed activities (...)*". How important are – and were – all this spaces nowadays or during all this process for yourselves? Has your position changed on this?

We'll keep supporting all kind of this social initiatives in which we believe in and serve/help to musically, socially or politically express. We've been supporting with our effort and on a unselfish way during many years: benefit shows (in one of our last gigs 900EUR were raised for the Pro-Activa Open Arms (N: **Spanish NGO devoted to search and rescue (SAR) at sea for refugees**), self-managed social centers, squats...

Obviously. May the only thing that has changed in our position during all this years, it's that it has to be done within a rules of living and equity that satisfy all participating parties. Before it we just mattered about what, now we care about how as well.

9 – Some of you is vegan/vegetarian, any recipe, menu, plate, drink, desert that you would like to share? :)

50% of Hongo is vegan/vegetarian and the other 50% is "*vegan friendly*".

Here you have two great recipes:

One of red lentils stolen from Lala Kitchen:

<https://www.lalakitchen.com/sopa-inolvidable-de-tomate-y-lenteja-roja/>

And I have a vegetarian biscuit, self-customized to freak out:

Ingredients:

2 eggs

1 teaspoon of salt
1 teaspoon of sodium bicarbonate
½ cup of raw cane sugar
½ cup of coconut floor
½ cup of vegetable whole-wheat floor
½ cup of cocoa powder
1 cup of the vegetable milk you prefer.

Chop the banana in a bowl. Smashed it, add the two eggs, the bicarbonate and the salt and whip until it looks like a kind of tortilla. You add the rest of the ingredients except the milk and stir until everything gets properly mixed. Finally you add the milk, remove until it becomes a mass rather sticky. Mould and put the mould inside the oven during 45 minutes at 200°C. Allow to cool and ready to eat.

Before moulding you can add to the mix: strawberries, blueberries, nuts...

I must add that I particularly take the food very serious, because what's in your plate can be the most creative and political way to fight the system back. And I'm not only speaking about vegan/vegetarianism but buying local products, of season and ecologic as well as avoiding the over processed ones and the packages. But above all, feed yourself on a consciously manner.

10 –

"We are still walking with hundred shoulders and step by step in every step we take, we see ourselves reflected through the reborn hate.

And now you die, completely void, hoping not to be it again".

Are the last lines from "*Requiem*", despite being an overused question, do you believe in something beyond death?

Linked to this, taking as reference the "*meigas*", "*Mouras*", "*Santa Compañía*" and other Galician folklore, how much space it takes in your heads? Do you believe on it? Are you superstitious? :)

Once again, I speak for myself and my opinions doesn't have to represent the rest of the band. I don't believe in the christian concept of "*beyond death*" but I believe, in part, that we are energy and paraphrasing a physic international law: "*energy is neither created nor destroyed: it is only transformed*".

Regarding Galician traditional folklore, it's gets very difficult to explain how a culture so focused on earthly things and with so many pagan tendencies at the same time, it's one of the most religious in the Christian sense of the term.

11 – On an internet interview there are anecdotes such as *“the Lyon’s police pepper spray in order to evict the venue where you haven’t played yet, driving 150 kms away from the place where you have to play and not being able to come back to it because all the gas stations are closed”* or problems with Czech insects... Do you have more stories to share with? I love this kind of things...

Yes, for sure, many more: wake up at five in the morning to be at time in the venue; close down all the bars/pubs/discos from the place where you’ve done the first gig of the tour and drive to the next venue; unable to find the toilet in the place where you are going to sleep and left the floor like a swimming pool; sleep over a table football...

12 – Before ending, I would like to ask you if you ever got to think about what the band has gave you that haven’t found elsewhere.

On the other hand, I cannot help thinking that in fifteen years you’ve achieved a lot, but there’s something that doesn’t match at all and probably it’s a paranoia of mine. It’s that the band doesn’t seem to appear or exist in some places. For example: many people in the university – the case of Santiago de Compostela – was very *“antisystem”* in the *“left”* of the political spectrum

and so on but didn’t know anything about Ekkaia, Hongo or Ictus.

I don’t know if this it’s because it doesn’t match with the *“culture regimen”* standards such as that you aren’t militating around any political party like other bands, spaces, bars or orthodox places as Galician nationalistic ones (in Galicia nationalism it’s mainly on the left of the political spectrum) along with that nobody is going to play

music from a guy shouting. Needless to say, it’s far less accessible compared to ska, punk, acoustic, danceable stuff...

From moving around in different circuits, don’t appear in the *“Luar”* (classic Galician tv program, one of the oldest of Spain), don’t have video clips on youtube, the lesser musical accessibility, that not everybody is interested in digging for new stuff, etc. There many readings and possible interpretations. I

don’t know if you ever got to think about this, if you share it or don’t, etc. (Keep in mind that it’s not the fact of *“triumph”* or *“Don’t triumph”* but the scale and scope inside of the underground).



ANCIENT EMBLEM - HONGO

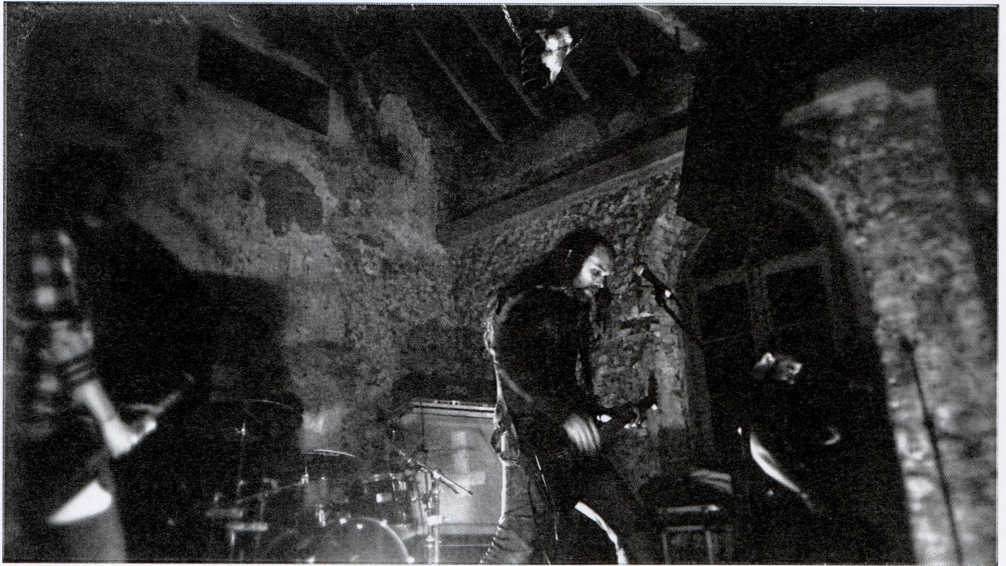
“(...) Encogidos de hombros seguimos andando y a cada paso que damos, y en cada paso que damos, pensamientos resurgen del odio en el que nos vemos reflejados. Y ahora te mueres, vacío del todo, con la esperanza de no volver a serlo” - “Requiem”

So fifteen years, quite few in number but a lot in experiences, it has specially gave us, much food for thought. To realize that you are not alone, to know that there are many people with the same concerns and with who you can speak about different subjects that you are interested in without thinking that you are mad. The band made us travel, get to know wonderful people, see the greyscale where only seen black and white before, and it has been a creative escape valve towards the myriad of personal problems that we had to face with.

With regard to the reflexion you make about the underground, I think that the antisystem bands are very stagnated. Based on an endogamous spirit of belonging, we feel ourselves safe believing that we are the only ones who are making something countercultural instead of joining forces against our true enemy. Sealing ourselves off makes that you move in an ever smaller circle, which, at the same time, seem to make your world, a little bit smaller.

13 – Hongo! Few things are as important as time, thank you very much for sharing it answering to this! Whatever you want to stress, give your opinion about the interview, attack the interviewer, threat him, whatever it is... last lines are yours.

P.S.: For those interested in animation cinema, “Respirando Odio” was featured in the film “Unicorn’s Blood” (2014) by Alberto Vázquez Rico.



“Sweats of asphalt cover your face fossilizing your tears, which weep for your pride punished of hatred kneeling down the thoughts. In the authority of the intelligence they cultivate cement concepts, construct your jail with bars in order that they could see how you rot. Scanty convincing judgments in which the privileges are supported, breathing more air we suffocate with our own principles towards the deep, in the linging for seeing the pride to grow more, to live in the dignity without result of suffering”.

“Sudores de asfalto cubren tu rostro fosilizando tus lágrimas, que lloran tu orgullo penado de odio arrodillando los pensamientos. En el dominio de la inteligencia cultivan conceptos de cemento, construyen tu cárcel con barrotes para que puedan ver como te pudres. Escasas sentencias convincentes en las que se sostengan los privilegios, respirando más aire nos ahogamos con nuestros propios principios hacia el fondo, en el ansia de ver crecer más el orgullo, para vivir en la dignidad sin resultado de sufrimiento.”

“Sin resultado de sufrimiento” (“Without results of sufferance”).

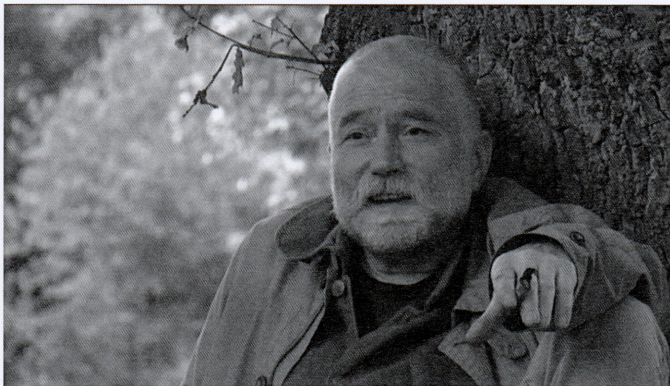
Pics sent by Hongo.
June 1st 2019

Black Bombaim and Peter Brötzmann + Luminous Bodies
London Fields Brewhouse, London. February 9th 2018.

Half hour in the overground, arrived before time. Medium size venue, wooden decoration with some kind of wooden pallet on the walls. The first band to open was LUMINOUS BODIES a mix of stoner/doom which I started to like after their third or fourth song. It wasn't anything new or which I haven't listened to before. I liked some guitar solo and was aesthetically beautiful to see two drummers playing on stage, some perfect cadence and so on. After finishing moved to second queue, someone tried to leak. Same happened few seconds after and then I saw an old man, who looked tired, PETER BRÖTZMANN going to the stage. Probably the oldest person on the venue that night. Right after, they started to prepare the drums, plug the bass, change saxophone's reed, etc...

Opened their show with "Part I" from their album collaboration. Pf man, I swear that I had shivers on my back when I listened to his saxo doing like that. That sound... you know it was him. After a few seconds you realized that all the people finally shut up and the feelings and sensations on me were the same in the whole place. Thirty minutes non-stop until someone started shouting and clapping. Brötzmann, who was going to keep playing, stopped and breathed. They played all the songs gathered on their album collaboration. BLACK BOMBAIM comes from a psychedelic rock background and has also made live improvisations. Despite genre differences and artists approaches it fitted.

Sometimes I felt like the saxo got a little bit lost on the mix because of the electronic instruments, as well as sometimes Peter distanced one step from the microphone. Some little feedback here and there but everything was professionally executed. Despite obviously being in different stages of maturation process due to its ages and background, the four are amazing musicians. From the guitars, to the bass, to the drums... they exactly knew what they were doing. Sometimes Brötzmann opened his eyes like smiling or willing to say something to the guitarist and the same happened in exchange. The way they did it, that connection between saxo and guitar came to my mind to think about that he may see Caspar, Brötzmann's son, on him. I know that this point can be weird but you could feel a strong connection between musicians. Show ended with "Part IV" so crunchy and sweet that it's that bassline, I really like it! As happened during the concert they received the praise from all the people in the venue.



As I was unable to take any proper pics, here you have a screen capture from: 'Soldier of the Road: A Portrait of Peter Brötzmann' (2012) by Bernard Josse.

To be honest, I was expecting this show since middle December, first time that I saw the announcement. Despite the strong talent and musicianship involved here I don't think that this is the best Brötzmann's demonstration you can get. If you would like to dig more, go straight to the classics or to some videos uploaded in youtube. This it's not a bad one, but in my case I like more another sets from him. I don't regret, I'm very glad that I could be there! Even more, as somebody stated by the time I posted this somewhere, you can

get an idea of what to expect from him and his horn, but damn, seeing someone born in 1941 on the stage still doing nice things it's more than a reason to respect him as well as enjoying the show.

Reviews, part I

As for the reviews there are some things to be taken in mind before and after reading. Each of the albums and releases – zines and books aren't included on this – have been listened at least five times prior to writing a review during an indeterminate amount of time in order to check if we are or don't in the mood of the album, didn't like it, etc... We take this pretty seriously and that's probably one of the reasons that we may feel tired finding the same formulas and ideas again and again. We know for sure that we would have fun doing the same, but as for listeners and musical maniacs we are looking for different stuff. Keep in mind that we truly respect people for doing stuff and things and the most important, all that's been written here are nothing but opinions, and they are like asses, everybody has each own. Don't get mad if you agree or disagree with them.

**Assück (USA) – “Discography 1989 – 1998” (2017)
Compilation [BOOTLEG CD] / Blastasfuk Grindcore**

After the control of fire by early humans, Assück is the best thing that ever happened to humanity. Yes, without medicines, scientific advances, or the computer that I'm currently using this lines wouldn't probably exist or even I would be unaware of the band. Along with the sunsets, Assück is one of the most beautiful things I've ever knew about. I could fill this review with more things like this about them. It's something ineffable and sometimes it's futile/senseless to try to put word to what we feel. Still unaware to the band? Formed in the late 80s. In barely nine years since the “*Born Backwards*” demo (1988) until their last LP they were able to craft their own sound, make different tours (Europe and the States), split up, and become a myth.

Originally started not as a serious band, that's the reason of their name. Their first demo along with “*Necrosalvation*” EP have a deathgrind and noisecore style. Lyrics as a joke but starting to open themselves to sociopolitical subjects, (an) approach that will remain until the end of the band.

In 1991 they release “*Anticapital*”, its first LP with a deathgrind approach, mastered and recorded by Scott Burns (“*Effigy of the Forgotten*”, “*World Downfall*”, “*Altars of Madness*”...). There is no bass player or solos on it, but honestly, with such quality this elements aren't missed. A solid wall of sound approaches to you, from the riffage, to drums and Paul Pavlovich making some of the best growlings – he reminds to Frank Mullen, from SUFFOCATION, but with his own touch and personality – very precise, yet clean with lyrics like the one below, being one of the reasons I fell in love with this band. They are left wing politically oriented, but they aren't the typical “*fuck the queen, vote the left*”. You know what I mean right? Driving between alienation, emancipation, dogmatism as main axis, but touching another subjects which I prefer to don't spoil so you may check it. ;)

The perpetual cycle rotates on the axis of despair. The unbroken link stands untouched by question. So uninterested we merely turn our heads. Uneducated, unrealistic, unsensible, so unrealistic, we sit and watch the cycle feed. If people had the power to snap their fingers to change the face value of life, many would withhold the energy, much rather watch in false pity. Around, the cycle rotates on the axis of despair. Untouched by question, we merely sit and stare. Such a blatant disregard for the fundamentals of existence, dwelling in a state of apathy, so obedient we follow. So uninterested we merely turn our heads, rather watch in self pity. No profit, no personal gain. Concentration, evolution, extinction. Whispering, speaking, screaming lies. – “The Perpetual Cycle”

Outstanding album. It's not just nihilist or pessimistic, but realistic and holds hopes for the future. Kills you gently, open your guts and plants the seeds to look for an alternative to what surround us.

The same year an split with OLD LADY DRIVERS and the “*Blindspot*” EP are released. In 1993 “*State to State*” 7” featuring already published songs from “*Anticapital*” plus a two minutes speech on the B side regarding the Balkans war. I've read that this was done because one the members was from Yugoslavia, flag whose girls is holding on the cover. Another compilation will be featured in '94 along with another splits.

January 1997, “*Misery Index*” LP is released. Paul is no longer in the band, but the lyrics of two songs belong to him, being the rest composed by the ?bass player and the guitarist? Yet have that background with theoretical marxism, anarchism or another subjects like economy. The profoundness showed by them until this moment hasn't been lost. Neither their violent, realistic yet poetical approach. I'm not going to compare the lyrics with their previous releases. Both have different approaches to the same subject and are equally brilliant. Here you have an emancipated individual on his struggle to fight back the invisible hand, the invisible chains and the absurd built by alienation. He's tired, but there's hope on his lines too... is it?. I don't know if they were able to sleep well, but each phrase is a nail on the coffin and a direct sabotage against reality.

Rob Proctor, that guy who used to practice drums along “*Prodigal Son*” by AFFLICTED, who played live with DISCORDANCE AXIS, or wasn’t even into jazz music school? His punch, cadence, technique, his ability to resolve proves to be one of the best extreme metal drummers ever.

Steve Heritage on the guitar, not a single riff is repeated. Tempo changes, speed, dissonances... Once again there aren’t any solos, but aren’t required because he’s already a killing machine. He takes parts on the vocals, nicely managing this duty along with playing. May be Paul growls had more quality. While Heritage it’s not on the top notch of the game he doesn’t disappoint you.

If one listens to “*Kind of Blues*” from MILES DAVIS, some people may say that there are parts where a conversation between the instruments take place. Something similar stated the drummer from THE DOORS by the time he saw J. COLTRANE live and he tried to import the same formula with Jim. Doesn’t something similar happens here between the drums and guitar? A gently conversation, a connection between all of them beyond the borders of musical language while Steve Kosiba on the bass pads even more the wall of sound in case that it had any crack – which I doubt – he seals it.

SB as sound engineer making a top notch work again. Without differing too much on their previous releases yet introducing a new sound, a new production closer to the new century sound “standards” making “*Misery Index*” stand better in comparison to the nowadays efforts, comparison that “*Anticapital*” suffer with the test of time, but it’s already on the top of the game of their period. Hey “*Time does nothing but work against me*” as they state on “*Corners*”.

You can appreciate that’s been a work of many years, coldly calculated and executed with surgical precision. They are able to gather heart and brain without loosing any iota’s feeling. Incredible.

“The stories are always the same and the excuses even more familiar. Another generation of slave and masters coughed up and reswallowed. Another stagnant continuum of the status quo. Increments of time are the barriers of this isolation. Over these walls there isn’t a life worth pursuing.” - “A Monument to Failure”.

This edition includes “*Alabaster*” a song published on a compilation in 1998 which I was unaware of it making inevitable to fantasize about the possibilities and horizons they could reach if they haven’t split up in the same year. From their last effort, to the earliest, that’s the order of the songs on the cd. The booklet includes scans from the original releases with the lyrics. For some of them you’ll need a magnifying glass, but it’s a great thing that they haven’t missed this one. Pictures, track list, posters from the shows along with all the covers of their releases and compilations they were featured into. Artwork cover is a mix from all their releases.

A really great edition, originally an official compilation, but one of the members of the band opposed and told the distro to stop selling it or to destroy them or he’ll have to face legal consequences. Anyway, thank you very much Blastasfuck for trying to release this amazing compilation, for the ton of work on it, to make us reach catharsis, to get some shelter with political minded friends and lyrics to beat loneliness, dogmatism and tear apart this fucking absurd. Sad to see that many people are doing bootlegs without replacing distro’s logo, and selling it on eBay. Honestly, fuck off.

The more I listen to them, the fresher they sound, this band has had a huge impact on me and changed my life. One hour and six minutes of pure art and absolute madness to be re-listened a lot. This compilation should be send to the space, so aliens may listen to it, think that we aren’t a bunch of idiots and – if they exist – finally decide to contact or to colonize us :)

A review it’s not enough to define what this guys did, still has a lot to offer me and that I can learn from. Along with CRASS, RUDIMENTARY PENI or NAPALM DEATH, I consider Assück to be one of the best political bands ever. It’s not just about the lyrics. They were outstanding musicians, and if you check some of their live videos on internet, you’ll freak out and would like to build a Delorean to see them. May be it gets too technical if you come straight from punk, but that’s the only “problem”. Nothing else to say, if another band like this exists, let me know. I haven’t found out any other one yet... Assück au barbarie!! // Highlights: it’s very difficult to pick something, if you are new to them, just check an EP or a single side from any of their vinyls. Otherwise, a top 10 of mine could be this: “*Dataclast*”, “*By Design*”, “*Socialized Crucifixion*”, “*The Perpetual Cycle*”, “*A Monument to Failure*”, “*Wartorn*”, “*Blood and Cloth*”, “*Blindspot*”, “*Automate*”, “*Infanticide*” and “*Suffering Quota*”. // Despite not being able to buy it because of the obvious

reasons, you can listen to it here: <https://blastasfuck.bandcamp.com/album/sold-out-discography-1989-1998> .



Quintessential. If it wasn't for this band, this zine wouldn't be the same.

Brutal Blues (Nor) - "BB" (2018)
Vinyl 12" / At War with False Noise

Along with the information given in the review of the show with SSS, this it's the LP they promoted during the tour. "*Surfing rock is probably my favorite musical genre*" Steinar told me by the time I asked him about it. I don't know to what I could compare this that hasn't been said on the review, but to make it more visual, think about SURFARIS meeting "*2001: A Space Odyssey*" + a japan noise iconoclast filter destroying everything. Needless to say that you can find similarities with PSUDOKU, as he plays/shouts too here. It sounds clever and original, it's really funny. If you ask me, I probably prefer the other project as it's a studio one where they can put and include more textures and things, but here you can enjoy live what they've recorded. And done and let me tell you that there's no trick, just madness and the materialization of people who take grind, make it jazzier and make it real as with different substances evoking random images which are better to find them out by yourself instead of keep reading this lines. I don't think that there are lyrics due to the screams and that aren't featured on the vinyl. If so, it would be great to find some kind of alien or Morse code adapted to samplers and the 21st century spacial career madness that this guys bring us. Truly interesting. Just the vinyl on a cardboard with a circle on the design, truly DIY. Fuck this guys rule. That's all, give it a try, hope that you collapse and mail me or them about it :D Video game designers, stay tuned about this guys!!!

Links: <https://bblues.bandcamp.com/music> // <https://zkam.org/bb/> //

Kursk (Spa) - "Promo CD" (2019)
CD-R / Self Released

Taking their name from the Second World War battle and coining what they do as "*Thermonuclear death metal*" one can get an idea of what to expect about it.

The first riff it's the perfect one to start the promo and to get you into the battle, it could be featured in some "*Command and Conquer*". Really great stuff followed by the second studio track, where their INCANTATION riffage – but with a different guitar tuning – meets some mid tempo riffs in the vein of BLACK SABBATH. The another two rehearsal tracks bring and deliver a more in depth vision of it and the last song "1945", it's a live recording where it's nice to see a more sludge/stoner bass slow parts bringing a new dimension to the whole.

Songs are built and crafted by riff, but they are nicely done. If you ask me, one of the main problems when you see them live it's that songs can get too long, they don't stop and the precise time, stretching them out, that's the reason why I think that would be nice to include some solo or shorten some of the tracks. In my opinion that would bring a lot of definition to their powerful live shows and hook up to anyone who listens to them for the first time. But there's more, despite the being the drumming pretty tight, the punch on the double bass is sometimes missed. He needs more force and violence on both feet!

All in all, leaving the things that I miss aside, it's a nice promo. It's funny to see the amount of paraphernalia from the Soviet era that they get to include in their lyrics as well as joking about all of that during their shows. Also it's great to see that their DM – but with a big grind influence that can't compare to anything right now, may be it's the attitude, idk – doesn't sound or has the same production that most of the 70% of the bands from the XXI century, trying to sound the same as the mighty INSECT WARFARE, trying to emulate that path again and again. Fucking youtube algorithm...

You have part of this promo here: <https://kurskdeathmilitia.bandcamp.com/releases> // <https://www.facebook.com/Kurskdeathmilitia>

Los Crudos (USA) - "Doble LP Discografía" (2016)
COMPILATION 2LP 12" 33 RPM / La Vida Es Un Mus

Coming from the States, conformed of Latino members, this hcpunk band was active between 1991-98 and toured Japan, Latin America, the States and Europe. Along with their own 7"s they released splits with SPITBOY, FORMER MEMBERS OF ALFONSÍN, REVERSAL OF MAN, MANUMISSION, MK ULTRA (this one has a CHARLES BRONSON member who will join Crudos at the end of its journey) and HUASIPUNGO.

Two vinyls gathering all the stuff from the band. Left political orientation on their lyrics, gathering subjects from homophobia, Latin America dictatorships and the people who disappeared, attacks against patriarchy like in "*No va a Haber Revolución*" (indeed, they took part on a program in order to give cover to domestic violence against woman. Or even another proof of their

strong political militancy, they took part on “*Project Vida*”, an AIDS prevention organization), racism, imperialism, being and immigrant etc. Keep in mind the context of those years and nowadays in Latin America and you'll get a better idea of the whole spectrum. Crudos come with a DIY aesthetic, even they had their own label, Lengua Armada, to release some of their stuff.

I knew about them in 2015, when I saw Napalm Death front man wearing a t-shirt of them. I've been listening to the band more and more frequently since 2016 and I must say they've grown a lot on me. Tbh, I consider Crudos one of the best political bands out there, being this compilation one of my favorites and of the top that I own. With the exception of one or two songs, everything is singed in Spanish, but this edition includes a small zine with the texts in its original form and translated to English, with flyers! pictures!! and writing lines!!! Something that I absolute praise.

Crudos sing and do things with the heart. It's an amount of honesty – as well as its political militancy – that you can feel on them. Songs aren't too long, most of them aren't longer than a minute and half, but I don't care about it. They have changes and know how to properly tension and manage the things. Obviously that you can see the changes on production and other details, but it's not the kind of aspects that I care the most with this kind of bands. As for their front man... well, better check the interview ;)

Sixty six tracks, and hour ten minutes of madness, but if I have to pick up some songs that I really like or for people who want to get into the band: “*Illegal y que?*” / “*Pelemos*” / “*No va a Haber Revolución*” / “*Asesinos*” / “*Unidad Prohibida*” and the two EPS “*La Rabia Inunda Nuestros Ojos*” and “*Tiempos de Miseria*”, being two of the best 7” that I've listened to and that I like the most.

“Until the day we see woman without bruised bodies, / blackened eyes, bloodied lips. / Don't come talking this revolution shit to me / because it will never happen / too many in this world lack respect / they do not know the true meaning of freedom / until homosexuals can love freely without being / ostracized / or abandoned / many still walk in fear through this world / there will be no revolution! (x4) / hateful words create borders, / and continue to close hearts / leaving many in this world feeling left out.” //
“No va a Haber Revolución” (“There will be No Revolution”) translated lyrics.

Links: <https://lavidaesunmus.bandcamp.com/album/doble-lp-discograf-a>

Manual de Combate (Chi) – It has no title. Sold during their European Tour in 2017. (2017) Compilation Tape / Entes Anomicos

I have an obsession with the bands where a bass and drum kit are placed. I must recognize that regarding the Chilean I didn't like too much the vocals at first, but once that I got into, I really liked the band. Fifteen songs, almost forty minutes. It gets hard for me to compare them to something; noise punk, hcpunk, even some post hardcore... I'm not pretty sure at all.

That active bass – Peavey T-40 (USA) from 1978! – with that distortion gives a lot of taste, a lot of color and range of possibilities due to the riffage – and some of it is really catchy! -. On the drums, you don't have the typical punkd-beat worshipper. They know how to distribute the tasks. Both have their moments and properly fit each other.

“*Asociación por el Retraso del Tiempo*” (“*Association for Time's Delay*”) is the name to cover the first five songs where you'll find good riffs, being in my opinion the only *problem* with the lyrics, aspect that they'll polish and improve as the compilation advance becoming more and more political and straight to the bone. A great way to open the comp, to be honest.

Followed by four songs “*Por una Política Nocturna*” (“*For a Nocturnal Policy*”) starting with a speech on property damage from John Zerzan. This title it's taken from Mar Traul's publication. Despite haven't read it, I can point that they recall on the importance of time, the work, spaces and it's language as main axis. This elements can be found on songs like “*Matar al Rey Ábaco*” (“*Killing King Abacus*”) a zine published at the beginning of 2000's.

Songs from their split with DUMO, are the ones that I like the less. Statement songs like “*Omnia Sunt Comunia*” close the assault.

Regarding band's name – Combat Manual translated – I asked to one of their members and his answer was: “*We all always have one*” referring to face life and stand against the problems that may happen, isn't it? (At least that's what I remember :)) Honestly, in their case, in addition to like what I hear, it keeps a lot of coherence to what they do because of the references, quotes, comings and goings on their titles and lyrics, becoming a learning of new elements on which to think about, discuss, enrich us. Because of all the aforementioned elements, I consider that they plant seeds in case that anyone interested on them.

That being said, and for what it comes to the edition, only the lyrics are missed, despite it, you have them on bandcamp. The tape only gathers the first year and half from the band, reason why I have big expectations towards the future. More European and worldwide tours and to listen to, to enjoy new stuff from them. They have a long road ahead, but this it's a really nice beginning.

Highlights? Little time to give them a try? Listen to the whole “*Asociación por el retraso del tiempo*”.

You have all their recordings on the net: <https://manualdecombate.bandcamp.com/> // manualdecombate@riseup.net // The label that released the tape: <https://www.entesanomicos.com/>

Manual de Combate (Chi) split with Menra (Spa) (2018) **Tape / Imperecedero Discos, Masapunk Records**

After their compilation tape for the European Tour, the Chilean released a sixteen minutes song “*Deus Ex Machina*” which didn't grow on me. This it's their next release improving their compositions and lyrics, without losing their experimentation, being to manage with elegance, with sense, newness and able to take me to new territories and horizons where I sometimes feel myself identified on a way or another and taking part on it.

To define the atmosphere of their side, MdC has a post Paris '68 atmosphere. Like if they've already learned from the historical lessons and are able to manage and push things towards new roads. At the same time, it makes me feel on the mood to sit on the sofa, to relax and chill while listening to a jazz album. They keep on the noise/post hc approach, but they've joined forces with a trumpeter delivering a riskier, tastier and more interesting material. To be honest, this it's one of the most intelligent movements they could have ever done. I absolutely praise this idea.

The trumpet it's pretty audible, it has its moments and relevance. As for the bass and the drums, both have each momentum too, they don't intoxicate the listener with any chaotic and boring stuff. Once again we don't have a d-beat worshipper hear all the time, so it sounds pretty fresh. Regarding four strings... well, I don't want to be a licking ass, but Gaspar plays in the same league that I like. What you have here is a bass player, not a guitarist who turned into a bassist, able to perfectly manage and give more consistency to the composition. The tune and the tone are really tasty and yeah, obviously he goes lower the 5th and 10th fret. You can see that he practises and plays different musical genres to the ones you are going to listen to here, so you make an idea of what you can expect. Some Latin/jazz fusion vibes can be found here and there. It's not senseless wankery. Did I say that he plays a Peavey T-40 (USA) from 1978? :). As for lyrics, they are strongly political again exchanged with some speeches from Miquel Amorós and developing some ideas and concepts that will make you re-think about it and the reality you live in.

This side has become one of my favorite releases from this year. At least one of the very few that I've really played any attention or attracted me at all. The only problem comes in my opinion with their production and recording. I don't know if it's because of their limitations or whatever the reason(s) are, but it took me a while to completely avoid this part before entering to enjoy what they do. The bass, trumpet and drums are really nice, but may be is the vocal equalization what is missed, kind of a little bit buried, but if you ask me, this it's the only problem of this really nice release.

MENDRA, from the northwest of Spain, singing in Catalan, describing themselves as “*fusion crybaby-punk from XXI century*” deliver two songs, almost four minutes and half whose length contrasts with the twelve and half from the Chilean, but I personally prefer less and better than the opposite. They are nice musicians, they know and are aware of the arrangements. It's becoming an effort to write this lines because of its depressive and melancholic approach. It's like roaming around the streets of Barcelona carrying a backpack on December, Sagrada Familia streets plenty of people, with Christmas lights on it. It's great, it's amazing, but really sad and empty and at the same time and I don't want to feel like that :-(.

The guitar, bass and drums trio are able to deliver a mix of different genres which I must say I don't really know where to locate them. Kind of “*post something*”? I'm sorry to be so lazy, but I'm not really sure about it.

Concluding, a nice discover regarding MENDRA, but I have preference for the Chilean. I don't know what the future will hold for MANUAL DE COMBATE, but with only 3-4 years since their inception I hold bigger expectations towards the future than before. Needless to say that I don't know how they are going to sound or if I'm going to like it, but they reveal to me like one of the most interesting bands nowadays. // Really nice artwork by Nicolás Sagredo.

P.S.: as for 2019 MdC has included a saxophone on their band! Give both of them a check if you feel in the mood.
Links/contact: <https://mendra.bandcamp.com/album/manual-de-combate-mendra-split> // mendra.band@gmail.com
<https://manualdecombate.bandcamp.com/album/mendra-manual-de-combate-split> // nicosagredo.com

**Modorra (Swe) split with Bodybag (Spa)
Vinyl 12", 45 RPM / Plague Island Records**

It's not going to be easy to write this lines as Bodybag is from the same city as me, we know each other and they'll be able to find me and break my legs =D. Needless to say that it won't happen, but I'm going to be honest with the lines below. The Spaniards had to "compete"/share with the Swedish guys whom brought one of the best sides and efforts on the whole decade. I'm not kidding, Bodybag it's not that bad, it's quite good and better than the average media of the bands of this genre, but MODORRA plays in another league of each own.

BB delivers really nice death grind on the vein of REPULSION, early GENERAL SURGERY and inevitable to think about the blasts and vocals from MACHETAZO's last efforts because he obviously was there with the same roles. The guitarist (from ARKAIK EXCRUCIATION) has the proper tone and the bassist-vocalist (drummer in BOKLUK) sounds dirty as well. I'm not going to dig much more here, you get what it's, a band that you could find in any other big European city touring because they have at least some proper quality – a vicious riffage like in "Sister Jeanne Trance" – or even some ND "F.E.T.O." vibes on that song while singing and blasting. WOLFPACK'S "Power Pigs" cover is included too. Point that the Spaniards are no longer active, sadly they split up after sharing another 12" with GENERAL SURGERY, when they seemed to be in proper shape.

But the reason why I'm writing this lines it's because of the Swedish. Fuck me! This it's one of the best, most vicious and fucked up grindcore sides that I've listened to in a looong, long time. They are nasty, they sound nasty without needing a raw or dirty production for it. In fact it's quite clean but thanks to the distortion of the instruments or the absolutely great vocals they nail it.

The way they connect one song with each other it's completely unaware to what you can expect in most the bands trying to play something similar. Slowly decreasing the speed, feedback... almost whatever comes to your mind you'll find it here. Unless you are reading the lyrics, you don't know where one finishes and the next one starts.

Yeah, they stink to REPULSION – even three of the fourth members have the logo tattooed – but sometimes they get punker than punk. Is it too much to say? It's like if Scott Carlson's bass distortion was fighting on a garage with Christ Reifert :). It's done with flair, grace and intelligence. I do not get bored despite using the same structures and ideas that 90% of this kind of bands do. They have a metallic approach on their sound, like people from Death Metal academy getting to play punk, but they aren't a cheap copy-paste from any of them. As I said, Modorra has delivered by far one of the best sides of the whole decade, not kidding. Give it a try by the time you want some old school madness.



Regarding the edition; two different covers, one with a more computerized approach while the Swedish have a cut and paste approach like in the "Solar Anus" artwork. Lyrics? With titles like "My name is Lukka (Magnotta)", "Post Mortem Partner" you don't need any instructions, don't you? No politics here, but one of the best releases by far. They haven't reinvent the wheel, neither Modorra did, yet you get proper quality stuff and sometimes that's more than welcome.

I'm aware that it gets quite hard to think about the way they sound just reading any lines or reviews, but to make it more visual, If this side was a plot, it sounds like if you joined Scott Carlson and Christ Reifert riding an elephant to destroy the Zoo closest to you. Paul Speckman's plays as the drunken sheriff and the situation runs out of control :D . Give it a try if you feel on the mood.

Links/contacts: <https://plagueisland.bandcamp.com/album/modorra-bodybag-12> // info@plagueisland.com // <https://thebodybag.bandcamp.com/album/split-12-w-modorra> // <https://www.facebook.com/BodybagGrindcore> //

Navajas Automáticas (Spa) - "La Bolsa o la Vida" (2018)
Demo tape / Self-released

With an introduction from the film "*Navajeros*" (1980) by Eloy de la Iglesia, one of the first movies related with the "*cine quinqui*" movement (I'm sorry guys, but can't translate this meaning) and with one of the best names ever for a punk band like this translated as: "*Automatics Knives*". To rob banks, pulling bags from old woman... Crime exaltation is one of the axis around which we could move around to understand it if you are not into this kind of contexts or ideas. "*El Vaquilla*" stealing cars and organizing a prison riot, or even another real characters like Cojo Manteca and so on could be even featured on it.

My favorite tracks are "*Mi Navaja*" and "*Somos Navajas Automáticas*". They are catchy, they make want to mosh, being surrounded by dirty punks and all the hair stinking to cheap beer... Regardless, what I generally miss is some color in what they do, some riff changes, some solo here or there or even as a friend of mine said – hi Gon – if all of them sing chorus, not only their drummer, they are going to get frenzier. Even more, some of the rhymes are not too nice, like "*Largas noches esperando al bus, voy a estallar como un obús*" it sounds kind of too unnatural, too forced in my opinion.

"*Voy a matar a todos los directivos de la DGT*", relating on killing the directives of the General Direction of Traffic, it's the kind of violence and lines from which you may get to pay a fare in Spain nowadays. Yet it's the kind of humor and jokes that use to be posted on a magazine called "*El Jueves*" before they censored – at least two times – because an image on the – now – Spanish king and queen having sex and speaking about getting the money that State payed for having children. After this incident(s) and the censorship, many people left the magazine.

If I have to compare what they do to something, they kind remind me to KARTÓN DE VINO and songs like "*El D-beat está de moda*" that's a band whose attitude I may relate too in a certain way. At the same time, leaving aside that their front man finish each concert naked in the mosh, I inevitable recall some kind of nostalgia on the atmosphere of what they do. Spanish working class neighborhoods, people born between '90 - '94, in the border of analog and digital, that still remember how our reality was without being online all the time or mentalities previous the arrival of Euros. (I suddenly feel weird).

I really like the idea and concept. They are original to me and you get what they give. If they are able to shape the aforementioned elements, – not mentioning that sometimes the voice gets lost because of not being close enough to the microphone, but don't really care about that – only if it's not a contradiction with their philosophy or loosing dirtiness, they'll be able to shape and craft something really, really great and unique. // Support your local thieves or send some death threats to them if you wish:
<https://navajasautomaticas.bandcamp.com/releases>

Polis Åckel (Ita) - "World-Wide Death Culture" (2015)
Tape / Imminent Destruction Records

Despite being day after day feeling more and more tired that many bands sound the same as others, the bad tempered, harsh-abrasive attitude that this bastards deliver amazes me as well as cheers me up. It's the kind of stuff that someone listens to at maximum volume in order to release the anger and stress out of the body. It's the kind of stuff where I don't give a fuck about technique. I would love to be in the mosh of any squat with a good atmosphere while this people plays with their absolute nastiness; political speeches and statements get mixed while the drummer gasps for air or instruments are being tuned.

Polis Åckel means "*Disgust for Police*" on Swedish. "*The name is a tribute to d-beat bands*" from the rawness to the riffage. Some of their influences that comes to my mind are MÁQUINA MUERTA (raw vocals-attitude), DISCLOSE (rawness), ANTI-CIMEX (Scandinavian approach). Even sometimes it seems like a bunch of industrial fans making crust punk.

Lyrics have a Luddite, nihilist, anarchist spectrum with some poetical brush-strokes on it. Considering this, the monotony, ambition, thirst, the whole absurd around us comes tied along with the music. Every piece is mandatory to craft its sound/combo, yet I would like to point the vocals with echo on it where you can understand what he's singing but gets closer to cacophony. The guitar riffage works nicely, there aren't solos here, while the bass helps to reinforce this structure. Special mention goes to the drums, they are hyper abrasive, repeating the same pattern most of the time (alienation which reminds me to the Anti-Now sketches that he's into). This monotonous delicatessen is the cherry on the top for peaking on an oppressive atmosphere topped up with bile.

Yet, "WWDC" it's not the perfect demo. The same monotony and exhausting savageness that I praise is where their Achilles' heel can be found too. Depending on the moment that you listen to it can get boring if you are looking for a different stuff or aren't on

the mood. May be some color and more varied nuances are needed for the most exquisite ones, but this is punk, isn't? 9 songs plus an Anti-Cimex's "War Machine" cover.

Polis Äckel is the kind of the stuff that after being violent with a few beers on you, it ends with danceable savagery, nonsense/delirium, aggression and broken pieces of beer bottles under your feet. (It's on this kind of madness where I find 'freedom') I really like this kind of raw hcpunk.

*"Ejaculation of your World / Excrement of Sorrow /
Abyss of Nonsense / Pointless Collapse / Afterworld to Come"*

P.S.: Along with Máquina Muerta or Death Evocation 7" this it's one of our favorites releases of the decade. We like most of the tracks the same for one reason or other, but if you want us to pick three: "Pigs Must Die", "Live for Now" and "Afterworld to Come". //

Contacts: <https://polis-ackel.bandcamp.com/album/world-wide-death-culture> // giordifast86@gmail.com // leo_bel@hotmail.it //
Label: <https://imminentdestruction.bandcamp.com/> / Fb: <https://www.facebook.com/POLIS-%C3%85CKEL-1968263956575856>

**Polis Äckel (Ita) - "Security Shutdown" (2016)
7" vinyl (45 RPM) / Imminent Destruction Records.**

*"The sovereignty of the elector is defined by the sovereignty of
the consumer and vice versa. TV passivity is called audience.
Audience hostage of death".*

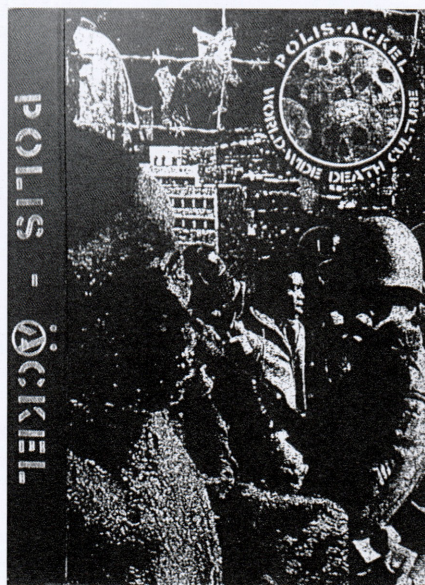
After what's being said about their tape, the biggest difference here is a less raw sound compared to it, reason why it may be leaks a little bit of its violence and savageness, yet they keep on with the same belligerent and political attitude. Even in my first listening to it I had the feeling that it was rushier composed. Even that the songs were recorded at different times, but now that I'm into it I don't have the same feeling. The edition keeps with raw design – you should make a shirt guys – black and white images saturated with noise fitting with the band music, lyrics and a pic of the guys.

I miss that the vinyl doesn't has more volume to collapse the walls of the house and bury myself with it. Each time that I listen to it I want to be in a show of them, rob the microphone from the vocalist and shout some random chorus while a violent mosh takes part. Do we continue with broken bottles of beer, wine, raw deep bass, focused squat sound and a floor full of glass pieces and people bleeding? For sure we do.

I feel really nice when I have a connection, get a big crush on a band completely lost and hidden that doesn't play as most of the bands tend to do. It's in this magic delivered by intimacy and short distances when something really grows on myself. It makes that search, enjoy and listen to new stuff isn't as useless as sweeping the desert. I really like this kind of raw hcpunk seasoned with violent vocals and strong political lyrics salted with reverb. I would like to see this band playing in the middle of nowhere and consume myself shouting while the emotions of the present and "carpe diem" are completely unleashed. The here and now (with) its successes and failures.

All in all P.Ä. has become one of my favorite bands. I can't stop listening to them. I would recommend it if you are looking for something deadly serious not infected by 21st century ideas. I need to see this band – and may be you too – that's all. // Highlights: "Resignation Agreement", "Out of Your Circle", "A Lifetime to Burn", "Vandalize the Present".

Links: <https://polis-ackel.bandcamp.com/> / Contact: leo_bel@hotmail.it // giordifast86@gmail.com //



Polis Äckel - "World-Wide Death Culture" (2015)

**Psudoku (Nor) - "Planetarisk Sudoku" (2015)
CD / SELFMADEGOD Records**

I've been listening to this cd for a while. NAKED CITY it's probably the first artist that comes to my mind while listening to this. Even there's a saxophone on the first track but it's not as high-pitched as the one featured on *"Torture Garden"*. However, it's less MELT BANANA compared to Steinar's BRUTAL BLUES side project. Technical compared to the classical grindcore or at least jazzier to me without loosing their roots from firstly aforementioned genre. Keep in mind that this it's not senseless wankery stuff. From the guitar riffage, to the crunchy bass tone, to the mainly grind drumming, but trying to approach a little to the jazz world or that crazy vocals and shouts along with the samples and synthesizers craft a new universe and horizons.

The third track is one of my favorites. As I don't know to which I can compare it, I think that it could fit on a Crash Bandicoot game being its protagonist on acid while breaking the barriers of the space time?¿? Here there are some parts where the bass and the drums are mashing the same pattern making me think about if the vocals over it are an intent (or if they really are) beat box. And then while checking the back of the Cd case I realize that this track it's called *"cWaRP-4"* and that the third Crash Bandicoot is titled *"Warped"*. Am I getting mad?!?

Other parts of this album could be featured on a video game too. May be some *"Wipeout 2097"* or the jungle scenario where I used to die a lot in the *"Sonic the Hedgehog"* of the SMS II when I was a child? Whatever comes to your mind, you could keep this guy on your head for collaborating in projects like this.

The 4th track here - almost 15 minutes - it's the half length of the album. It follows the same path but it's able to differ from the previous songs. If you want to continue this journey with the video game comparison it could be a time trial or a final boss. Or if you prefer it, could be yourself doing a gymkhana defeat by a heart attack.

The productions is clear and perfectly fits and matches with the cover. As for the inlay's design and chromaticism could be like a cell shading, kind of *TLZelda: Wind Waker* while you were sailing?

I had a lot of fun writing this review. Hope to don't have visually influenced your journey too much with it. The album has also really good vibrations. It's the tenth time that I push the play button, the third time that I listen to it this afternoon and I must say that the universe exposed here made forget about my *"problems"* and about everything. Just the music, it's magic and me.

P.S.: no chems, booze or alcohol were used while making this review :)

Links: <https://zkam.org/PSUDOKU/> // <https://psudoku.bandcamp.com/album/planetarisk-sudoku>

**Ruido de Rabia (Spa) - "Pequeñas Reliquias de un Infanticida" (1991)
Vinyl 12" 33 RPM / Me Sako Un Ojo Records (2014 reissue)**

As for 2018 the percentage of adult people who oppose to gay marriage it's of 7% in Spain, one of the lowest of all the world, in opposition to the 94% in Georgia. Despite still having a lot of things to do and improve, it's one of the best things that this country has to offer. It goes without saying that despite being more accepted than in other places it's never been like that, even when this demo was released.

There's little more to be said after what's been exposed in the interview with their vocalist. May be you know about the band due to their split with Último Gobierno from 1987, a big AGATHOCLES influence. A few years later they released this 25 minutes demo, where you have a style that mixes grind, death metal on the riffage, as well on vocals, but that's seasoned with a punk/hcpunk background and a dirty production too. A big contrast with the nihilism and apathy dealt in the so-called *"Rock Radical Vasco"* (Eskorbuto, Cicatriz, RIP) and opposed as well to what Discharge has previously offered. There are two ways to try review it; as a comparison to the international landscape, where this opus would not gather much relevance for yourself on a musical comparison. And in the Spanish scale, where it meant to be a pretty interesting point to break with everything that's been exposed before. The biggest handicap you can have is trying to compare what they did to what you can find nowadays. Not a clever movement.

As for myself, the biggest importance of this record it's in their lyrics. Children innocence is one of the topics gathering a lot of fascination about the purity and potential they have with them. Blind trust in childhood as key to break away and build something new and better. Lyrics have a lot of quality and it seems like if they were taken straight from a libertarian library or Spanish anarchism publications during the '30s or something like that. The way that the ideas are expressed or written have much more quality than many other bands at the time. The self empowerment is a constant and songs like *"Sexualmente Normal"* are an

anthem of it, being the most important thing in the message in order to learn and respect sexual diversity and don't being a fucking cunt with people who doesn't think like you. Homosexuality acceptance as well as digging with political and inner conflicts in the search for answers. Lyrics and their translations to English are included in the booklet, but the only thing I miss it's the one that appeared in the first tape along with the photographs, specially the one with finger in the ass. A nice reissue to be honest and yes, the songs have been remastered. *"Mata al policía de tu mente, hacia una nueva visión del universo"*. / *"Kill the cop inside your head, towards a new vision of the universe"*. // Links: <https://www.mesacounojo.com/>

**Sete Star Sept - "Beast World" (2016) LP
CD – full length // Self Released edition.**

A new chaotic, abrasive fucked up violent album by the Japanese guerrilla. The sound is *"polished"* - even incredibly polished – if you compare them to another releases from the band (ex: their split with Spastic Burn Victim) yet dirty and badass as always.

24 minutes where you have two different sides. They open with their noise grind - *"nutscore"* for the friends – a short and chaotic assault more grindy and noisecore than the other one. There are some tracks like *"The Morgue"* where you can find groovy or even catchy bass lines like in *"Secret Talk"*. It amazes me how you can be so abrasive with a single riff. If you want to set on an intellectual mood – or whatever it's supposed to mean – it's incredible to find that kind of riffage and drumming madness.

In case that you were missing the experimentation like in other recordings, from track 24 until the end of the album you have Kae replacing bass by drums and Kiyasu on vocals. What you have here is a deconstruction of drumming. It's not very fast bpm obliteration. Neither I'm sure if they are doing right or wrong, it tricks my mind but I like the way that they do it. Vocals are now random shouts, some sharper than others, mixed with normal voices saying/singing *"Son of a Bitch"* or *"Cocksucker"*. A total deconstruction opened to experimentation and a completely *"I Don't Give a Fuck"* vibe on it. I'm sure that this side will make many people get angry, and that's a goal, honestly. Others like me will like it and smile thinking about someone else listening to it and hating them :) It's also nice that doesn't look like and improvisation at all, have they prepared it (un)consciously?

Some are going to say that it's shit, but it's elegant on its own. I try to visualize what they do and it makes me feel completely out and disconnected from reality. *"You are fucking asshole, I don't care about you... Anyway..."* Marcel Duchamp or Kurt Schwitters would probably like this side. Dada loves you, Sete Star Sept too. // Links at the end of the band interview.

**The W.A.B. – "... And Kill the Worms" (2019)
CD // Suburban Attack**

A White drummer plus a Black guitarist, (White And Black) that's the reason of their name. This duo plays in the border of extreme metal and crust punk, coming to my mind WOLFPACK, DISCHARGE or a shy CELTIC FROST guitar tone – even some DISGUST? – as some of their influences.

I like the punch on the drums and that voices aren't a lineal register. I must say that recalled on me the guitar tone, properly fitting with the production, whose tone and distortion makes me think about the 80s crust sound actualized to XXI century sound digital *"standards"*. I miss some guitar solo here and there, I think that would bring much more color to what they do. I'm aware that it's not easy to find balance while doing this being only two – may be including some speech? Even using a pedal to repeat a riff and solo over it? idk – it's not something mandatory, but it would probably be better to destroy everything. In addition to the exposed, keep in mind that she's been only playing the guitar for a year by the time they recorded this, so nothing to be objected. Even more, congratulations for sounding and doing it better than the media average. Her little experience can be appreciated in how they solve or try to develop some parts – like in *"War"* - which it's absolutely normal. Even the opposite happens delivering nice arrangements towards the end of it with a faster singing part, bringing more color to the piece. Despite being starting, they risk themselves, something which I really appreciate and respect instead of doing all the time the same formulas and ideas. There are small details, but you'll appreciate that if you pay attention too.

I like their idea of uploading clips for each song with nowadays images before releasing the whole album. I mean, it's not necessary to go back to the Second World War because the enemy – on a way or another – hasn't changed too much... As a personal reflexion, or like many rap bands do instead of releasing LPs, it may get useful to share a political message or burn reality through infocination. Problem/s? This may bring up a big chance of decreasing quality in favor of quantity and if we add theorizations like *"FOMO"* (*"Fear of Missing Out"*) any possible analysis can get really chaotic. Answers will depend on your

preferences and objectives. _(ツ)_/ .DIY recording, production, design. Cardboard edition, the lyrics aren't included, yet are in the bandcamp. Easy to digest, even catchy depending of the song and the mood you feel.

Anyway, considering that it's their first effort and the time the guitarist have been into, they sound better than many other bands with the same dynamics. You may disagree with sound production or any of the aforementioned things, but with only one year of experience, they can reach to do things really nice if they keep working hard. // Links: <https://thewabofficial.bandcamp.com/> <https://www.facebook.com/thewabofficial/> // <http://www.thewabofficial.com/>

**Wormrot – “Voices” (2016) LP
Vinyl 12” 33RPM, Full length / Earache**

Well it's being a long time since you've been asking me to do this but you know I'm a fucking lazy and to write for a zine called “*I Don't Give a Fuck*” makes me think that well... I neither do, lol. Let's see what can I say about them when I'm not a fucking wikipedio.

Formed in Singapore in 2007, as many of you know, after finishing their services with their government. On the same year, they quickly released their first demo followed by few EPs and splits. On 2009 they came up with “*Abuse*”, a beast of primitive grindcore that remembered me the bastard child of my beloved DENAK with DISCORDANCE AXIS. 21 minutes of pure madness that made them sign with the powerful Earache, but the first edition came out by “*Scrotum Ius Records*” (RIP). On 2011, they came with their second full length “*Dirge*”, another grindcore abomination that granted them the recognition they deserve. Shorter than the previous one, just over 18 min. Slightly more technical but still a fucking chainsaw on your brain. That same year I saw them in London! In The Unicorn in Camdem FOR FREE!! And I became a die hard of the band.

A few more EPs, lot of tours and five years of waiting until this marvelous album called “*Voices*” came out, improving their guitar sound, even with some passages that reminds me to Gridlink and even Sunbather. The incorporation of a new drummer, new techniques, different approach, being the guitar the main axis which songs are built about. Much more complex and progressive, but never loosing their aggression. An incredible band for fans of INSECT WARFARE / EXIT 13 / NASUM. As I read somewhere: “*A blast a day keeps asylum away*”. Give it a try. // Links: <https://wormrot.bandcamp.com/> // <https://es-es.facebook.com/wormrot/>

Review written by Nacho, old dog of the road that I met in an airport in 2015 ;).



“Self portrait” (MMXIX) - pic by IDGF

“Sin techo. Caminando en un mundo que prohíbe sueños”
“Homeless. Walking in a world that ban dreams” – thoughts on Lagarder’s Danciu book.

Note: the book has only been published in Spanish as far as I know.

As I write this lines I have mixed emotions somehow. Should I only focus in the character and his personal life, because that’s what the book speaks about, or should I include as well some of his opinions about different subjects which I’m going to disagree with? Should I speak only about the differences between him and me and throwing away crap when this person is doing something for the common good? What can we do about it? And no, it’s not a quote about your country as a politician told a while ago...

Romanian, gypsy, anarchist, gay, squatter and with some degrees on his own is the profile of the author of this book. Born in Slatina, Romania in 1981. The book moves around his years of political activism, his deception with Podemos, Spanish political left party, the poverty business, along with his childhood in an orphanage and so on. It’s hard to try to synthesize something without making too many spoilers.

There’s something pretty sick as it’s seeing somebody homeless in the streets who is able to give you a smile back when s/he has nothing else. It enriches me, taking me into infinity. And no, it’s not an argument in favor of poverty, but this revolts against myself and makes me re-think and value my life and all the things I have around me many more.



Lagarder Danciu (1981) at the right. - Picture stolen from his fb, no author credited on it.

Sometimes nullified by submission, blind acceptance or loosing the “*value of illusion*” – as a girl I met once stated – due to nihilism, apathy and how absurd things are around us. Yet Lagarder has taken action alone with a cardboard by himself against political acts and meetings from different parties. Sometimes he has got to appear in big media newspapers and others have been kicked and attacked by neo-nazis and pro-fascists. Even got to have a deportation order on himself. The absolute weariness and street exhaustion. “*Anarquía desesperada*” (“*Desperate Anarchy*”) like the Máquina Muerta song stated.

However, one of the most valuable things that I found here is that all the knowledge here just doesn't come from the books. Emotional intelligence, tons of experience and extreme sensibility can be found. And it's something pretty valuable as I think that if you don't try to find a balance between both of them merely intellectualism sometimes drives you to nowhere. Leaving aside the many different types of intelligences, haven't you ever met someone like this? You'd better get from your comfort area.

We wanted to interview him but didn't reply, so we did this article focused in his book. Lagarder is nowadays working in hospitality after five years fighting in the streets – working as well, but wasn't getting paid for it – yet he's still into political activism. Like a year ago he got to squat a space transforming into a place for refugees and people evicted from their homes. As can be seen in the book, it's very inspiring to see from where he's able to gain forces and keep fighting. Even more, appreciate that idea that he has posted where he says that nobody is essential for when it comes to activism, as he'll take a rest sooner or later from it.

The following pictures are taken from his fb page and made an impact in ourselves. We decided to censor them because of not having asked to their respective owners. Don't know if it is or not a good idea. Anyway, it could happen to you.



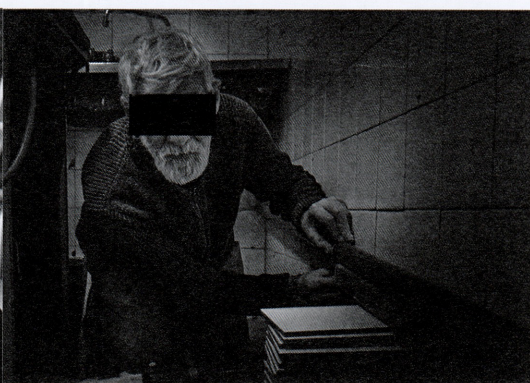
Family of refugees playing with Ronnie, the squater dog.. They left Sense Rostre - the squat - because they got a flat in the South of Spain



"Elena and his daughter been two months in Casa Cádiz Squat. It's a family of refugees that institutions left in the road. In the streets they would have eroded and lost any hope. They say 'Refugees welcome' but we know that's a lie". - Post taken from Lagarder's facebook.



"His name is Ibrahim, a young one refugee that we gave a roof. He loves animals and while he's arranging his papers wants to take dogs for a walk to earn a living and feel himself useful. (...) Thanks for your collaboration and solidarity". - Taken from Lagarder's fb.



Setting up the place



"I don't have parents because I was abandoned and by the time I met María in the streets I felt something special. (...) A society which abandons their old ones is a society condemned to failure". - Lagarder's fb.



"The smile that haunted me: Gurum after a hard day of work stays in the middle of the night searching for rubbish in the streets of Barcelona. A father who works hard so their children can dream. Our glance meet and his beautiful smile invades my existence. I thought I was floating in happiness for an instant. A smile so pure and innocent so wore away in the hard life of the streets (...)". - Lagarder's fb.





I think it was during the spring of 2016 as days were getting warmer and we were making some time before having lunch close to a place where drug addicts use to waste. I remember asking to my friend Brais which band was his badge about. He started telling about a Japanese duo and that was my introduction to the genre.

Influenced by Japan's Noisecore and Free Jazz, the band was formed by R. Kiyasu in 2004. Among the tons of releases and splits – haven't listened to all of them – some differences on their sound can be found if we compare them to current stage of the band. *"Morbid Garden"* (2009) or *"Revision of Noise"* (2010) featured a different line-up and sound, even including a guitar, as opposition to the current duo – bass and drummer – which hasn't changed since 2011. Coining themselves as *"nutscore"* they've been touring through a lot of countries during this years becoming insatiable dogs of the road. As for the bands name, *"Sete Star Sept"* comes from a term used in pachinko, *"7 star 7"*. It has no meaning. However, *"Sete"* and *"Sept"* mean *"seven"* in Portuguese and French respectively.

*-Has it changed too much the idea that you had in mind before starting the band?
-The concept was to make the noisiest and most extreme band.*

1- Kiyasu, haven't found previous background regarding Kae, but from what it comes to you I've seen that you went to Canada, took part in The Endless Blockade playing drums and that you had to come back to Japan because your Visa ended. How was the experience? How long did you stay there?

Kiyasu: I heard Kae's music background is melodic punk/pop punk music.

I've stayed in Canada for a year from 2003-2004. it was a wild experience.

I went to Canada in a state where I could not understand English at all, so I had a hard time communicating.

2- "Revision of Noise" or "Morbid Garden" feature a guitarist, how many line up changes did you have since the formation? When and why you started as the duo that you are nowadays? Has it changed too much the idea that you had in mind before starting the band?

K: first line-up is me on vocals and two guys of noise parts in 2004.

then changed line-up me on drums, guitar and vocal until 2007. From 2007-2010, Kae on vocal, me on drums and guitar and then finally from 2011, me on

drums and Kae on bass/vocal duo line-up is till present.

-The concept was to make the most extreme and noisiest band by th time we started.

3- If someone ask me for a definition about SSS I would say that you are like making a Pollock's canvass replacing the drip painting technique by explosives at the entrance of an American school :D. Anyway, violence, anger or chaos are the main axis to vertebrate your discography. Where does all this strength comes from? Is there any ideological factor? Is there any purpose on it?

K: The purpose is to change the definition of music.

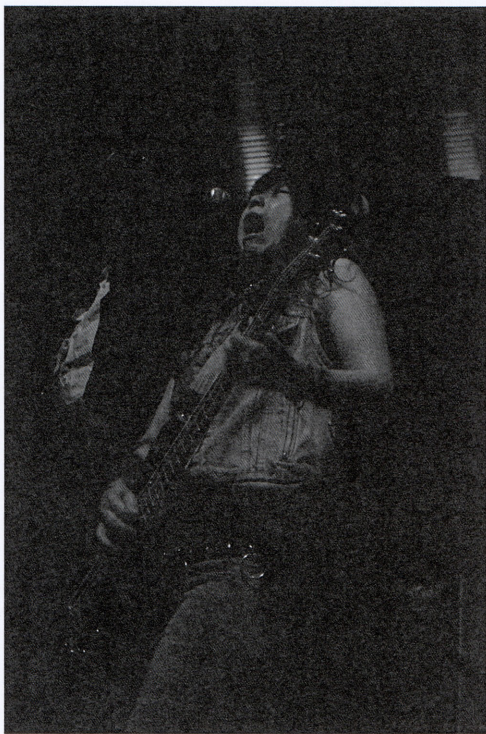
4- From the logo, to the covers, to the merch, this idea gets reinforced. You've worked with Shintano Kago (*"Visceral Tavern"*, *"Gero Me"*) or with Rudolfo de Silva (*"Beast World"*). Is there any other artists that you like or want to mention as relevant or inspirational for you? Which are the requirements if someone wants to work with you?

And in case of releasing a split?

K: A person who understands the music we are doing is a requirement. Whether that person has passion.

5- You have tons of merch – mugs, hoodies, shirts, badges... - as well as physical releases. Does this just helps a little or considerably contributes to stay alive while touring?

K: It is very important to continue the tour and activities. It is very helpful.



*"I love supermarket, I love supermarket, I love supermaaarkeeeet!"
pic by Brais Remeseiro*

6- At this point you are dogs of the road, I don't even know how many shows you've made. Nor idea how many times you've tour the States, Latin America, Europe, Asia... But I'm curious about the last one. Do you have squats there and so on? Is there any chance of playing in the streets – like Brazilian's TEST do – without getting arrested? Which are the main differences that you find compared to another continents? I'm sorry if this question may offend or looks childish, but here we

have our heads corroded by occidentalism and excluding some information regarding China or Japan we use to don't have many idea about, so gets hard to visualize it.

K: I have not played on the street yet. People's passion for music does not change in any country. Especially South Asia, South America was very passionate.

7- Touring has always its risks and "inconveniences". I'm saying this because of how came the idea of making the B side of "All is Wrong" in acoustic, but I prefer you to explain it by yourselves. What really happened? Any more similar stories that had impacted on SSS material?

K: The wrong way will be the right direction someday. I wanted to express that with acoustic on the B side of "All is Wrong".

[(...) Kiyasu tells me the story of a German gig they played in 2011. The show promoter had earlier promised that instruments, amplifiers and a PA system would be provided. When Sete Star Sept got to the venue, a restaurant in the lobby of a swanky hotel, none of this things were. What did they do? They broke into an impromptu set of "All is Wrong" using only an acoustic guitar and the cymbal from a plastic drum kit. Kiyasu cites this show as the inspiration for the acoustic B-side of the recent "All is Wrong" reissue. - Taken from "We Are Brutality" (2015) – a zine on Sete Star Sept – by Kevin Slaven.]

8- Sometimes, while playing live you exchange positions but leave the bass aside. It's funny to see how without obliterating the sound or without playing at too many BPMs you manage and are able to mock, to generate violence on the listener. Even in the B side of the "Beast World" I would say that there's humor and sarcasm through violence. What kind of emotions are you looking for on yourselves or the listener while doing this? How much of this it's prepared or improvised? I like the sensations/feelings that it produces on me :)

K: People laugh when seeing amazing things, do not they? I am constantly looking for new ways of expression. Sometimes it jumps over the concept of songs. Half of it it's improvised.

9- Re-considering violence, on this endless catharsis through art – and its possibilities – comes to my mind the first time that I saw King

Crimson playing with three drummers on stage, violent free jazz in the vein of P. Brötzmann's "Machine Gun" octet or "Jazz Jamboree" quartet, John Zorn collaboration, etc... Have you ever consider making an experimentation like this?

And for assaulting the listener, a multi axial 7" like the NON - "Knife Ladder" from 1979?

[<https://www.youtube.com/watch?v=gBMBOjgYckA>]

K: I do not consider at all an experimental collaboration like those in SETE STAR SEPT.

By entering a different person, the purity of the expression will become thin.

10- On an interview I heard that you stopped collecting records. I'm curious about this, what happened?

K: The answer is simple, I am a musician, not a record collector. I want to buy drum parts, it's more important than buying records.

11 – Despite using a setlist, do you have any kind of language, codes or *cheats* while playing live? For example: on blast beats or bass notes, if we miss in some place we'll meet here or there, pauses means this or that, etc. How much of the show is improvised?

K: we play all composed songs at shows. There are improvisation parts and solo parts in the song, so people think that our performance is improvisation.

12 – In some cities you've been doing snare drum solo shows, to which point would you say the emotions you channel / obtain differ from the other projects that you are into it?

Some of this videos got many reproductions on the net and many comments from people complaining that "it's a shit" or even some racist bullshit. Which are your thinks about it?

K: I have my own philosophy of music. Whatever people say to me, I am doing what I think is beautiful for me. What everyone is thinking about it's not as simple as what I am doing. It is very difficult, so no one is doing it. That is why I value my life.

13- While on the van to the sleeping place, you asked me about a good place where to eat seafood in our area, how was it? Which is your favorite plate, drink and desert?

And if Kiyasu Orchestra was a menu, what would it have? :)

K: it was good seafood restaurant. Paella is my favorite dish. Kiyasu Orchestra was a menu?

Meat Meat Meat and Fish!



"You are a fucking asshole, I don't care about you" - from "Beast World" (2016)

14- Before ending, thank you very much for your time and for coming to play to Galicia, it meant a lot to us! By the time this issue is released, SSS will be 15 years old, do you have any plan or birthday party for it? I don't know if I missed something. Whatever it's, feel free to express yourselves. A hug from here, Kiyasu. Cheers to Kae too :). Last lines are yours.

K: thank you! It was amazing to play in Galicia. I hope SSS will come back to play again there! I don't have any special party for 15 years of anniversary. I want to celebrate something when SSS turn 20.

-P.S.: questions aside from interview:

-Your top 6 most influential LPs, as well as your top six 7".

nothing.

-Any snare drum artists that we should check?

Ryosuke Kiyasu

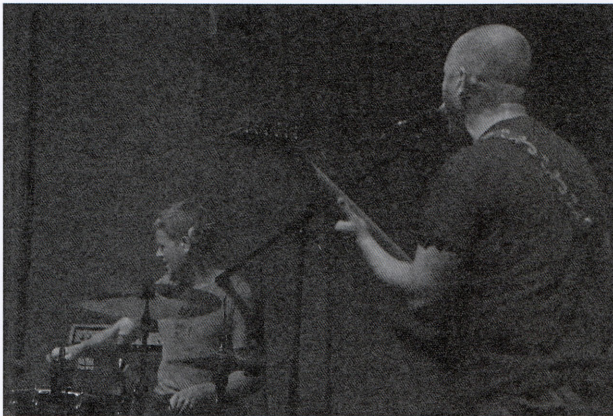
Brutal Blues + Sete Star Sept
Nave 1839, A Coruña. September 15th 2018.

"God, what have you brought us!?"
"Jazz was about this" - Gon during the show.

To put the things in context, by the time I wrote the SSS review for the previous issue, I started to fall into some kind of fetishism with the idea of bringing them to play to A Coruña. As our place it's badly located, infrastructures aren't the best, not many people attend to the shows. etc, we always have to go to Portugal, Barcelona or Madrid if we want to catch something interesting or new.

In one of this trips I met Kikas in Oporto, but it wasn't after a few days later speaking with Dopí, that he told me that the Portuguese guy was trying to set this show there. That's how my contact with Steinar began.

They arrived with some delay from Basque Country, so the sound check suffered from the same issue. The plastic on Brutal Blue's bass drum was patched with some tape which caused some problems on the sound. After some failed attempts to solve it, they asked for a razor and we gave them a pair of scissors to cut and remove that part. They checked guitars, vocals and samples a few times more. To make yourself an idea, while trying the guitar amp Steinar was asked to turn it down, and a bald guy stated while laughing: *"they've just dishevel my hair"*.



Brutal Blues boys: Anders: drums, samplers and vocals; Steinar: guitars and vocals. Pic by Brais Remeseiro.

The Norwegians started the show at 21:45. It was an absolute hurricane. From the interchange between vocals/shouting sections, to each time that Anders, while playing drums, hit on the console for the samplers, people started to freak out even more. Very little pauses, almost no ceasefire on 20 minutes, but to reconfigure the sampler machine or tuning the guitar. They played stuff from both of their albums, and in case that you haven't listened to them, what initially came to my mind by the time I discovered them – or I don't even remember if I read it somewhere else – it's that *"they sound like Naked City on crack"* - definition that many media censored announcing the show. :)

We went outside to take a break, to speak a little bit about what we've just seen or even planning something else towards the future. The Japanese were already practising and getting warmer on the backstage with their instruments and sticks. A rush sound check and the madness was unleashed.

If BB already made a great set, this was absolutely frenzy, total devotion. Even Kae fell on her back during the first minutes while she screamed and played the bass. In some parts the duo slightly loose, but after years of touring and playing, they run into the "songs" quickly to keep killing. It was really funny to see people behind me almost paralyzed, taking some videos and pictures freaking out because of what they were attending to. It took like 6-8 minutes for people to get into it :)

I've been attending to shows with earplugs for the last six or five years. Five or ten minutes before ending I decided to remove them just to try to realize how they sound. Couldn't believe it! From that bass with its origins on punk, but so shaped. It was incredible to see how it's being crafted and mastered. Outstanding tone, sound and way of playing it.

Kiyasu drumming barefoot on shorts, dominating free jazz and mocking about it being chaotic, playing unstructured along with an in depth technique that I've rarely seen. The show was straight to the bone. They didn't exchange instruments, neither dismounted the drum kit or throw over it with the public around.

The seconds before the encore – you have a short video of it on youtube – the bass already on the amp doing feedback, Kae takes the microphone with her, drops from the scenario and she keeps shouting on the mosh ending on the floor. She jumps back to scenario, Kiyasu has already stopped from blasting, switches off the bass pedal, but Kae keeps shouting and making really deep growls on the floor. They were exhausted. Taking deep breaths, but we started to say: *"please, one more. Please!"* and while taking air into their lungs, Kiyasu replied: *"Ok. Two more"*.

There are almost no words to define this. Unspeakable. Have you seen their *"Noise Room Sessions"* live video uploaded on youtube? They've even surpassed that... A total of 77 songs on the setlist. They call themselves *"nutscore"*, term which perfectly fits with them. (...)



*Sete Star Sept: Kiyasu on drums; Kae bass and vocals
Pic by Brais Remeseiro.*

Once we picked up the stuff and put them into the van, I gave them the hamburgers and a small bag with salt to whose Kae asked: *"is that cocaine?"* and we laughed. We spoke about different subjects during the travel to the sleeping place. Once there we stayed awake with BB militia having a good time chilling, speaking and having some beer(s). Then we went to sleep.

Have you ever finished working after midnight? Did you use to have a mix of energy and stress which doesn't let you going to take a nap and rest? Whatever the reasons were, I was like that during the night.

Around 09:30 I was already on my feet. Anders decided to go to run as he thought a few hours ago. I went upstairs and tried to get back to sleep but I didn't want to, so I sat on the mattress. By the time my friend woke up, we opened the skylight and started to speak about how amazed was what we've attended to. The shock of this experience was so big – along with the cascade of emotions – that there wasn't even time for a small catharsis or assimilation of it. (...) Steinar went to take a walk around and not so long after that they packed all the stuff, carried it into the van and took them to a place for lunch. They had to be early in Portugal, show started at 19:00. Once they ordered, we say each other until the next time.

(...) statement on fb after assimilating part of this experience: *"Few things can match the beauty to behold the faces of people when they are reaching new horizons, are unaware of what they're staring at, their cosmogonies collapse or are being (un)able to dive into what the show and this music it's - "supposed to be" - about.*

Each experience it's personal and becomes subjective. We are just trying to put words to/on ours. Regardless, we wanted to express our gratitude to Héctor because of the amazing sound, the whole stuff from the "Nave 1839", Gon and Iria for their help with food and logistic details, to all the persons that have attended the show and to BB and SSS for trusting us.

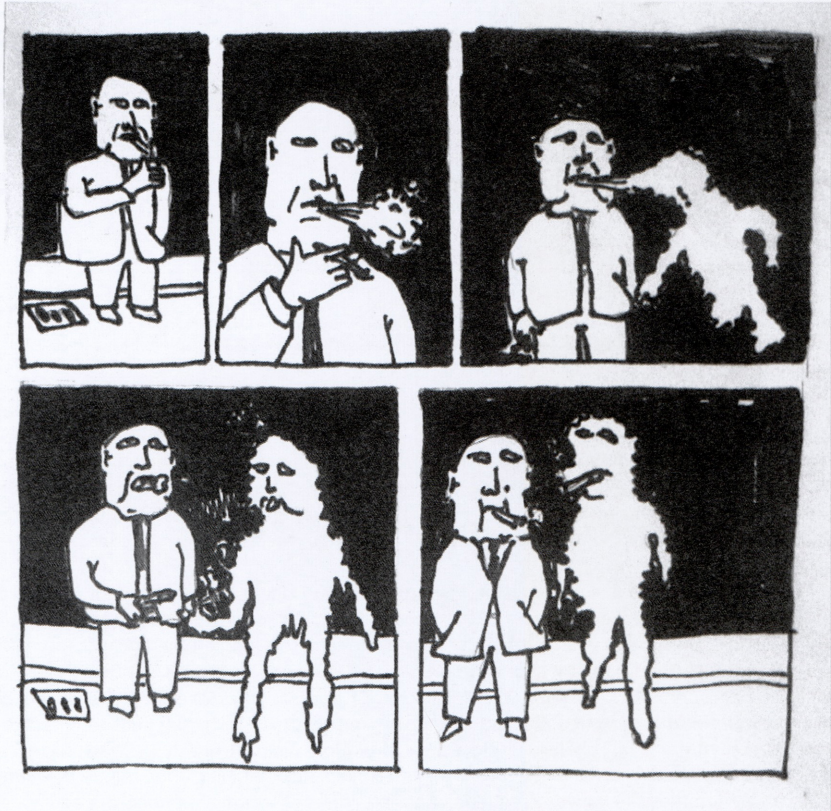
It worked out. Each of the aforementioned pieces it's and will be mandatory to complete the jigsaw. It won't be the last show or thing that we'll try to set. When? Still we don't know. // On the other side, don't miss the chance of catching both of this bands live. If you think that their records are great, they are a must to seeing them live.

It's been one of the greatest shows I've attended to in this year, probably the best one along with the Rolling Stones, which I escaped from job in order to see them, but that's another story!

"Rest In Power Anti-Now, you are an inspiration".

The honesty, fucked up naturalness in Anti-Now raw and dirty sketches by Dopo Adesso have become an obsession since a while ago. The following article it's based on the appreciation and respect that I have for this project as well as developing thoughts and ideas from some questions I sent him, – which weren't answered – so decided to try to work it out with this lines.

As for the pictures, it's been really hard to make a small selection of them because of its fb quality and the limitations of the paper media. My apologies in advance in case that I *pre-configure* your approach to it as well as if I tend to overlook or miss something important in the whole article.

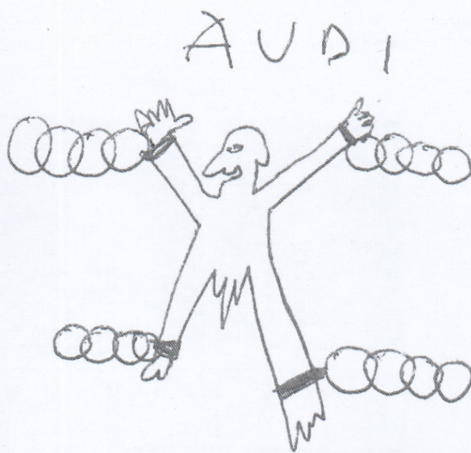
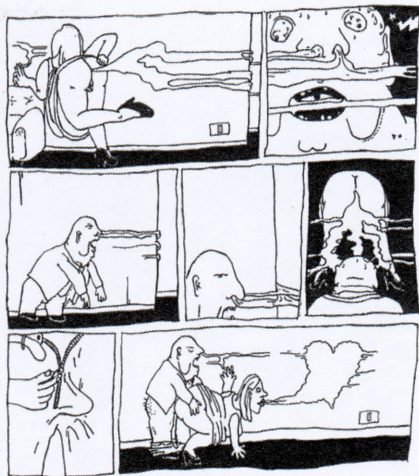


Can't love this enough <3

Hailing from Italy, I don't know when Anti-Now started. A few self published zines were distributed gathering some of his sketchess like *"Callouse"* or *"Wake up, jerk off, cry"*. Dopo Adesso has become an inspiration for many reasons like because of not caring about the format including new and different elements to work with. Pieces of paper, notebooks, canvass, tiles, walls... everything is valid in order to express himself.

Pushing the boundaries and borders on what's art and what's not, comes to my mind some of the early drawings from George Grosz depicting Weimar's Republic chaos. Its atmosphere tied to political alienation and psychological fatigue remembers me as well to Blinko's designs from Rudimentary Penny, the outsider art or even some spicy parallelisms with Robert Crumb.

To the unaware of the project, the author is sometimes the main character of his drawings, as a kind of sofa where to drop and liberate himself from all the chaos and anger without the need to pay a visit to a psychologist. People use to be naked in his drawings too, depicting and reinforcing the harsh and absurd realities we all live in. I can't help thinking about Camus and "Sisyphus Myth" or to make it clearer, I'm thinking in something like: *"Once that you know that you are already condemned and accepted it, you are free. However, there's a lot of struggle and conflict on this stage too. Welcome aboard"*.



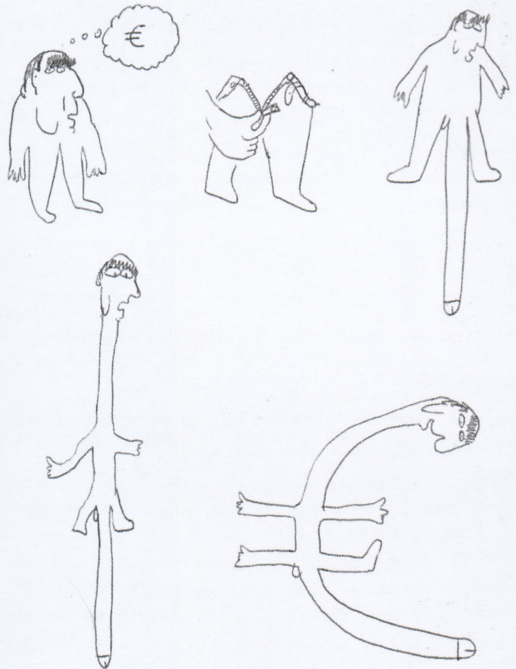
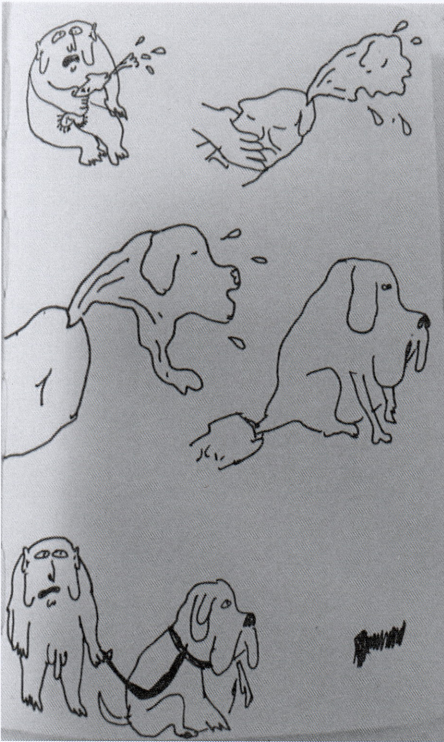
As for me, a perfect dichotomy on his drawings; the naturalization of the human bodies along with the brutalization – yet realistic – that we all carry with ourselves. The sketches with the needle, the continuous scenes tied with each other like a spiral staircase, the Matrix dogs – being his own dogs the protagonists - , the blowjob and the pixels one or even playing with dimensions... There are many ideas drop on them with a lot of naturalness which somehow relate with myself experimenting with lucid dreaming or even think about some reads on experiences based on astral travelings.

Leaving humor, nihilism and absurdism aside, the political atmosphere and approach of his artwork can't be forgotten, denied, nor overlooked. *"Refuse Climb Social Ladder"* it's written in one of them. This can be tied to some of his most recent sketches with family/ies as main axis focusing all the attention on daily situations but with their absolute obsessions by greed and money. *"In our ruthless search of prosperity we become the tools of our own oppression, forming the backbone of society that thrives on mass division... from Enslavement to Obliteration"* stated Napalm Death. It's not just to earn money, but to compete and smash your fellowman diving into an endless circle where to exploit yourself and lose your time. Their children must earn in order to climb and reach the top of society. Take a piece of cake – the bigger the better – making us re-think about families, its inherent violence and structures. Mocking its concepts and values. A daily paranoia about the system, its structures and enemies.

In some of my conversations with him we spoke about living in an Italian rural area. There are many *"Little Salvini"* there, a definition implying the contrasts and problems of living on small areas where most of the people know each other. Sometimes a Big Brother's small void with his eyes staring at and judging on you, not letting people live how the hell they want to.

As for the subject on repetition and harshness, I establish a relation between the sketches and his relentlessly abrasive drumming on Polis Äckel, an Italian raw crust band. The more I pay attention to both of them, the harder it gets to know where each one of them starts or ends despite its different format and expressions. It feels like dying and becoming part of the mechanism. Sad, sometimes pessimistic, but truly inspirational.

Anti-Now, the negation of time, of the present, of one of – if not – the most valuable things that we have. An outstanding name for a project, if you ask me, which has been stuck in my head for a long time. We got to talk about it, the possibility of his band touring in Spain as well as losing money if they come to our area. Despite still having to do it relaxed with a beer he replied: “*In Spain you are rich about time*”. He didn’t seem to care about losing money while touring as long as he has the chance of enjoying and living experiences. Probably that’s my interpretation of it, but it got to make me think even more about it. Is there a meaning or answer about what means to be rich? Is there really one? I must say that I agree with his negation of time and the idea of being rich. The poisonous hours of work just merely producing or creating something artistic or doing a zine and don’t earn any money from it doesn’t seem to make any justice to it.



Sadly – for better or worse – Anti-Now split-up during August of 2019; “*anti-now has come to an end. Biopower and the real subsumption of life have completely crushed my intentions. you can find other draws on my personal page.*” was the statement regarding the reasons about it. Not everything is lost, as still there’s a big and proper catalogue of all his stuff and publications on his fb page. What will future gather about Dopo’s stuff? To print some of his pictures by ourselves and put it on cargo trains or subvertise bus shelters like Hogre does? I don’t know, but this was his “*last*” statement a few minutes after announcing the end of it: “*KEEP THE CLASS WAR ALIVE*”.

Rest in Power Anti-Now,
you are an inspiration.

Links: <https://www.facebook.com/antinowlife/>

All drawings by Anti-Now.
September 24th 2019.

Reviews II: books and fanzines

Along with what's been said on the music reviews, some of the stuff here it's only been published in Spanish so it's not going to be accessible to many people. However, I want to recall the importance of the contents dropped here, that's what we really care about it. The original titles has been respected together with the translated ones we found on the web.

**"El Tiempo Regalado. Un ensayo sobre la espera" ("Passing Time: An Essay on Waiting") – by Andrea Köhler.
Epílogo de Gregorio Luri. Editorial: Libros del Asteroide (2018 this edition) [152 pages]**

Waiting can be a situation of dominion or dependency; Gregorio Samsa and bureaucracy; the last letter from Paul Celan and the waiting time for her lover that no longer exists on the email world; psychology on battle war and rearguard; love and the role of women like the Ulises one; taking time and distance in order to write reviews like this, etc.

Such a seductive title, isn't? It's hard to keep informing about the contents on the essay beyond the aforementioned contents or its title without spoiling. The wait it's the core of it, but goes further than this. The experience, the childhood, travel... are another elements related with it.

The writing is fluid, but there are many elements and references on it, so it's easy to wander without retaining or thinking about anything on it. From authors to cultural references, it can be a pain in the ass to some because of her intellectualism, yet there's enough space for badass lines and radical references too.

The everyday nature on some subjects makes them escape from our language, so I/we become unaware of its existence and so its reflection. *On waiting* takes a bigger role on me after reading this book. Should I recommend it? Yes, but only if you are interested on this kind fuck-mind philosophical stuff. Otherwise, I'd avoid it.

(I think that's been released on different languages too, this is the Spanish version of it): www.librosasteroide.com

**"Biografía del Silencio" ("Biography of Silence: an Essay on Meditation") (2012) – by Pablo d'Ors.
Ediciones Siruela S.A. [112-116 págs]**

Catholic priest and Vatican cultural counsellor by Francisco's Pope. An author with such background is going to be rejected by many people who stand against this things, – me too indeed – but if we look further than its orientation we can dig for a good reading. This it's the second book on his "*Trilogy of Silence*" after which he founded an association called "*Friends of the Desert*" to promote meditation practises. Self biographic seasoned with some essay vibes on it due to its self experience, this book takes meditation as the main axis to explain and shortly develop it in a total amount of 49 "*chapters*". Contents go from the reasons and problems by the time he started to meditate, to analyzing the benefits and reasons why he acted on a way or in another, the importance of time, of avoiding the ego, avoid having as much experiences as we can to focus on just a few, – some kind of austerity vibes here, may be he's feeling old or wise, idk – stop blaming to third parties and assuming our own responsibilities, stop idealizing reality and accepting things as they are to avoid suffering unnecessarily, etc... All of that comes with a highly vitalist hint on it, of which I'd point out the importance of not only living the life, but by the time he realizes about it he lives his life more intensively. Noting more aspects I would stand out the self empowerment that lies in all; to defeat fear for being a paralyzing element. Despite our different – and may be not so different – approaches to our reality I share many of the readings that the author makes about the reality and the life. Regardless, sometimes disagree when he drops his spiritual ideology – I can't stand institutionalized religions, although I'm interested on analyze it from a cultural and sociological perspective – as well as structures of power, – unconsciously or don't – but are just punctual moments.

Leaving aside this last issue, it's a readable book, has wealth writing together with profundity on the exposed, incites to reflexion and some of the written lines are worthy remarkable. I'm not gonna mention more elements, I don't want to make more spoilers. On this approximation to oriental spiritual wealthiness may be we could point Krishnamurti because of a recommendation of a friend and sentences like; Q: *what it's the best revolution?* K: *revolutionize yourself*. But haven't checked yet, so can't say much more. // Links: www.siruela.com

"Crass art and other pre postmodernist monters 1961 – 1997" (2014) – by Gee Vaucher.
Existencil Press (2nd edition) [116 pages].

Me: *"I've just wanted to say that you are an inspiration, otherwise I wouldn't be here".*

Gee: *"It's always heartening to hear that kind of things. We wanted to tell people to choose the life they wanted to".*

That happened by the time I visited the Dial House. To be honest, it was one of the greatest days out there and probably in my whole life. Short yet very beautiful and intense. It was really great to talk with them about another subjects and projects which go beyond the reasons I wanted to met them. It's great to see that flame, that connection which exists beyond music which keep us with hope and alive as individuals.

I made the walk by feet while listening to Crass songs and by the time "Bloody Revolutions" first seconds came in I had chills all along my body. Along with another songs, and while all this happened, I had a "flash" where I felt/realized that I was making a dream to come true due to living in England as well as paying a visit to the Dial House and that all the music, or things that I've been into weren't just a hoax. They weren't just sketches or unmaterialised ideas, they were becoming real.

Regarding the book. The core of the opus is the artwork and stuff done with Crass. Pacifism, anti-militarism, gender issues or feminism are some of the many subjects dealt here. Excellent quality of the images and really nice paper improving the already excellent draw collages. We also have some earlier stages and works with different collectives – like EXIT before Crass – as well as during the nineties. There's not much more to say unless you are knew or unaware of her stuff. Truly political and protest art with a lot of quality. Most – probably all – of the covers of the albums released by Crass records had her artwork on them. And what about the other beautiful drawings with pencil and charcoal? They are really, really great. A great and inspirational artist. It's that all I have to say? Still unaware? Give them a check and consider snagging a copy.

P.S.: don't forget to contact the Dial House before getting there. Don't commit the same mistake of appearing in there coming from nowhere! Thanks a lot for your patience and being so warm Penny and Gee! // Links/contacts: <https://www.existencilpress.com/>

"Crass Reflections" – by Alastair Gordon (2016)
Editorials: Itchy Monkey Press, Punk Scholars Press and Active Distribution [192 pages].

"This work is the first in a series entitled 'Lost Academic Writings on Punk'. Dawn from an undergraduate dissertation written in the mid-1990s" are the first lines in the preface of this edition. What you have here is the original essay together with an introduction by Penny Rimbaud, plus another introduction to the 2016 edition by the author talking on retrospective about the reasons why he accepted to reissue it, all the experiences surrounding its writing and so on. What to expect it's an academical essay from a sociological perspective about Crass and its influence. As its nature, there's a lot of information and bibliography, as well as some authors and its theories being mentioned in order to elaborate the discourse, so it may give you some problems in order to understand it at all. It's not a book about bands' story. It's not that kind of book.

Structured with an introduction, four chapters and a conclusion. Chapter 1; the definition of punk, the distinction between its own genres and the answer that Crass gave to Sex Pistols and its *"No Future"* as well as the commercialization of The Clash. It's nice to have this vision for all the people outside of this circles that doesn't know about this kind of stories and anecdotes. Chapter 2; analyze the problems between the counterculture and the academic literature regarding the studies generated around Crass. Chapter 3; on a world dominated by the market rules the group gets to sell their albums and to have their own infrastructure. Chapter 4; focused on the ideology and defining it as *"the position that it serves to sustain relations of domination"*. Here the author moves around the ideas about the dominant ideology, constants mentions to Loolziak as well as to marxism, the importance of time and the autonomy culture... Conclusion; significance, influence and later repercussion as well as Crass importance.

This it's followed by an appendix, two texts written in middle 90s. One of them it's about the elements of subversive culture as well as the importance of time and the availability of free/leisure time as crucial elements to build a cultural alternative. The other article moves around technology and its repressive character, which it's may be the harder to read of the whole book because its constant references and intersection of contents.

As there are not modifications on the original text – I think so – you may find contradictory to mention the lack of publications and literature regarding punk stated on the 2nd chapter and compare it with the stated on the introduction regarding the increasing number of publications and the new horizons that are being set. You can see this on page 75, but for me it's not a problem.

In conclusion. You can perfectly read it. It has as much as necessary length and I would recommend it to the freaks of the band or persons that look for throwing themselves into the studies and academic analyses as well as including some aspects and factors that we already know and that we haven't stopped to think about them. Without taking into account this I'm not sure if you are going to be interested on it or don't. For those who aren't into academical essays may get tired from it. At least you can give it a try.

Links: www.actedistribution.org // <http://punkscholars.net> // <http://itchymonkeypress.com/>

Garbage Fountain (Fin) #1 (2017)
A5 english, 32 pages

On the "*Anticapital*" LP by Assück it's written "*the only way to judge a book... is page by page*" and lucky that it happened, because if I've only seen the cover prior to that I would haven't probably bought it. However, I found out an interesting enthusiast about noisecore by the time I was digging some kind of phd on the subject with unsatisfactory outcome.

Six interviews, being three of them shorter. NYRKI (Fin) probably the "worst" because of the answers of the guy who was before on AUNT MARY; HUORAPASKA (Fin) nice to read fuckheaded and interesting answers to corrode the norm and NYRKI from whom I didn't like the cover, anyway... The longer and probably most interesting ones goes to NIHILIST COMMANDO, PENIS GEYSER, I like to see the answers about recording and the process(es) which were great. The special mention goes in my opinion to SHITNOISE BASTARDS from Malaysia because of avoiding the boring eurocentrism that we all move around and due to including political questions, good vibes, the harsh reality they live in and tons of information. There are also a few reviews here and there. All in all, a worth zine because of the amount of information and it's nice to see this kind of knowledge and enthusiasm in order to dig more stuff when you really feel like don't giving a fuck. Even more, just because of discovering Herpes – "*Medellín*" 7" from the guy who played guitar in the mighty PARABELLUM it's more than worth it. Looking forward their next issue which it's already out. // Contact: the.other.salvation@gmail.com

"Jodidos Turistas" ("Fucking Tourists") (2017) – VV.AA.
Editorial: Antipersona 2nd edition (2018) [96 pages]

After an abrasive but short intro titled: "*We also have the right to grow a skin cancer on a beach of Cancun*" - which I feel myself identified with – starts the first of the four chapters of this opus.

"*Industrial tourism and consumerism of exotic places*"; the longest chapter yet the best possible introduction from an academical point of view about industrial tourism origins, passing through the exotic idea, (plus) geographical, cultural, landscape otherness. All of this through valuation filter as exchange value to offer it as a consume product thanks to publicity. Paradise ideas, accumulation of visited places, tourist fantasies and the (supposed) power over the natives... You get an idea of the contents that you'll find here.

"*Tourism or Resistance on Ciutat Morta*"; focused on Barcelona. Starts with a brief history of the city and as I don't wanna spoil too much, I'll say gentrification vs resistance.

"*Tourism, Economy and Progress (Focused on Balearic Islands)*". Despite the axis sketched on the title, the article focuses on struggling and casting aside the idea of progress, putting the poverty concept in between from an academical point of view while throwing references and quoting many authors – being quoting the only thing that we missed on the other sections – to later add some marxism. He plays with language and its definitions being a badass too. One of my favorites.

On a preference order, the second would be "*Dulzainas & Kebabs. The Deception of the Rural Tourists*". Focused on Asturias and other rural areas from a personal experience where humor, guile and idealizations meets.

Each chapter has been written by a different hand. Each one has a different approach so it gets fresher to me as a reader. I only missed that all the articles didn't include references to where data are taken from. A nice book, which you can read on an afternoon and where you can learn new things regarding this "*problem*" and get rid of simplistic arguments like "*touristphobia*" developed by mass media that drive to nothingness. // Links: <https://antipersona.org/>

“La Domesticación del Terrorismo” (“The Domestication of Terrorism”) – Anonymous.
A5 60 pages. Spanish written.

When it comes to Spain, to speak about terrorism or to look for information regarding this subject can become a trouble due to our recent history – ETA, GRAPO, or even terrorist groups crafted and financed by Spanish state like GAL and so on – . People who are around its early 20s doesn't have the psychological factor and effects of living with this on their heads like older people have. It's generally difficult and easily rejected to try to speak about or to develop a proper conversation tearing dogmatism apart and try to see it from another prism – an academical one – , specially when it's being recently demonstrated that some arrests were carried by police considering this element and its vague definition and ambiguity. Despite being innocent or don't, had led towards a social death of the individual/s accused of it.

By the time I was on the university, I remember a teacher speaking about it, asking a definition to us of terrorism, which changes depending on the country and its realities. There's not an international accepted definition of it, so if we focus on language it becomes a problem for its different interpretations. (In)directly drive to arbitrary, partial sentences by who occupies the power, etc.

Once exposed this, I'm interested on it because it gathers many factors and pieces of the jigsaw. Its really enriching to start digging on it and see where it takes you. That's where I want to go to.

An small prologue it's followed by different chapters whose titles throw an idea about its contents: “(Hi)story of the (terrorism) Term”; “Historical Examples”; “Penal Code in the Spanish State”, with its evolution and examples, quoting another authors in which the story relies upon and splits the information. Honestly, I really like its speech. Solid composition, dense and synthetic at the same time and practically unflowed/crack free, during the whole essay.

Followed by “The Modern Criminal Law”; taking Edmund Mezger – ideological boss of nationalsocialist criminology – as reference in order to develop the following chapters. “Enemy's Criminal Law” or “Security VS Freedom” in which I missed quoting “The Shock Doctrine” (documentary which I recommend) but it's explicitly on the following chapter, “War”.

I really like how chapters are deliberately tied and naturally flow between them. “State Terrorism” focused on its logics and quoting the thesis from different authors and its points of view regarding the subject. “Spectacle/Show”; terror expansion through different channels and the need to an audience with the aim that fear sows on the collective mentality of society. Like all the good and proper essays – and in case that you get hungry – it's crowned by six pages of bibliography.

Very, very good stuff. One of the best zines I've read. For those that already know about this, may not find anything new but I personally consider this essay quite revealing. There's no link or any other information on this small zine, but it's supposed to be part of a book compilation with another eight texts with authors like Baudrillard (2), Kavafis (1), plus another from anonymous actors on seductive titles like: “Enemy's Exegesis”.

P.S.: First of all note that it's mainly focused on the Spanish case. On the other hand, this it's not a terrorism justification, but an academical approach to its languages and realities. In case that you have little intelligence, we aren't interested on killing civilians. The void for you, not for me.

Ripping Thrash #31 - Summer 2017 (28-VI-2017)
A5 size, 32 pages.

I don't know if I'm getting older, if I'm getting tired from reading zines or that it's taken me a bigger effort to read more than an interview. I start to see a kind of “patron”, “formulas”, “structures” from many of the stuff that comes to my hands. Reason why I came across it calmly.

Bought this one in “All Ages Records” (London) due to LÄRM interview. Once I started reading I realized that it's a compilation featuring stuff from previous issues, ranging from their 1st issue on June '86 until the 8th, released in June '93. My favorite ones were LÄRM, SEEIN' RED and CONCRETE SOX which I think that have aged great. But you also have DR & THE CRIPPENS, ELECTROHIPPIES, ATAVISTIC and HEAVY DISCIPLINE.

Some images from old numbers along with old flyers gigs and photos. Letter size is generally small but the spaces between the interviews aren't wasted. Neither images are used to fill the lack of contents. As some of the originals weren't found by the time it was printed, two of the interviews from the first issue lack of proper quality, yet are readable. I would recommend this stuff to any maniac or archaeologist of this kind of stuff interested in frozen a particular moment from each band.

Regarding what I said on the first lines, its proper stuff by the time it was done, but I'm looking for a more ideological, cultural, sociological approach, that's why the aforementioned three interviews were my favorite ones – as well as they gave long answers :)
- . Btw, there aren't reviews here and this issue is dedicated to "Planet X" venue in Liverpool, featured on the cover.

Links and contacts: steve@rippingthrash.com // www.rippingthrash.com //

**"Rusia en las tinieblas" ("Memoirs of a Revolutionist") (2016, originally written in 1927) – by Vera Figner.
Editorial: Antipersona. 2nd press (2017) [290 pages].**

Zemlia i volia (usually translated as "Land and Freedom") was a Russian Revolutionary group which would split later in two, being "Narodnaya Volia" (People's Will) which got to kill Alexander II tsar. One of their biggest responsible leaders was Vera Figner (1852 – 1942) around whom the book is.

Mainly focused on Russian Nihilism context, the book consists of two parts. Her early years as student, the situation, politics, being a woman, their struggle and failed attempts until tsar assassination. The second one takes as axis her 20 years on a Russian prison, how they lived, what go through their heads, etc... I don't want to spoil much more, but it's interesting to see the things from a first person perspective because some descriptions and memories seems quite vivid.

Written by Vera in 1927. She's not the best writer on the world, but it's easy to read. May be some climaxes and tensions are missed in order to plenty catch the reader, but it's a nice one. The translation it's been taken from the one done in 1934 by Valeriano Orbón Fernández, a Spanish anarcho-syndicalist who also took part in translating to Spanish "A las Barricadas" hymn. Minor spelling mistakes here and there on my edition, but it's not a big problem.

As always, and as any information that comes to you, must be always carefully readed, (I'm sorry for paternalism) even more considering that it's a biography. I would recommend it for the freaks of the subjects, historians and their essays.

Links: <https://antipersona.org/>

**Uncut Reality #1 (Ser)
(2018) A5, black and white, 68 pages**

From the guy who ran "Metempsychosis" zine, put on hold in 2013, comes this new project focused on noise/grind and grindcore.

CSMD and TUMOR were the interviews that I liked the most. Special mention goes to the second one, answered by one of the current members of YACOPSAE. The guy gives long answers to questions regarding the project, a really nice one for all the archaeologists out there, being also the longest and most interesting one in my opinion.

We have ints too with MODORRA, which it's ok, nice vibrations here. Check "Solar Anus" if you haven't yet... NIHILIST COMMANDO, nicely documented one. DENAK and DAHMER are ok, just normal ones. FUCK YOGA is normal too. It has the kind of general questions regarding a label so you expect more of the same answers despite that the author has looked for information before asking.

There is a show review about OPTIMALINIJA KAOS PANONIA talking about it from the perspective of an organizer. There are also a total of 13 bios on bands and labels. Short but informative reviews close the issue, where Mikko Aspa collaborates.

An easy to read zine, rushy is an adjective which could fit here to describe it. I probably miss the links or contacts at the end of the reviews, but being in XXIst Century and with internet... I think that you probably don't need it at all.

The edition has influenced us on a way or another due to its clear background pages along with bigger size letter, compared to the one we used on the first issue, easy to read, effective design. No complications here. Just to point out that sometimes the questions aren't written in bold so it makes you loose a little the dialogue thinking that's an answer from the band.

Regardless that some of the interviews aren't outstanding, I need more in deep, more ideology, more anger, not just mainly focused on releases, - but hey, it's just an opinion. I'm not saying that he hasn't work on it and that you don't have a bunch of contents and information, but I have my preferences - . I want to specially point out the good vibrations and attitude gathered in all of them. I know it can sound crazy, but there's a really nice atmosphere here which put us on a good mood, it's been done with love and it's always more than welcome. // Contact: bloody_psychotic_disease@yahoo.com // Žarko Gladić / Bulevar Slobodana Jovanovića 40 / 21 000 Novi Sad / Serbia.

Sete Star Sept "We Are Brutality" by Kevin Slaven (21/3/2015)
A-5 24 pages (mine has a back cover) // Cut and paste (random scrawls on the base)

"This zine is been meant to read from front to back (...) Most of the basic questions about the band's influences and motivations were omitted in favor of tour stories and questions about the culture surrounding SETE STAR SEPT's music". Objectives accomplished.

Chronologically focused on two dates of the SSS 2014 tour in the States, it's well documented and can be read by people unaware of this genre and its characteristics along with the already initiated on it. Regarding this last point there are series of aspects and anecdotes that keep that passion about the underground which its magic together with some information and anecdotes about the band. Personally enjoyed the reading, beyond what's been said, contents and chapters revolve around: band releases; questions and answers regarding about noise; the varieties about SSS music, their tours around the world – indeed there's a review show from what they've done on the Barclay's House in Baltimore together with another bands and some lines about the afterparty .

Well written, synthetic and in the proper way. The author glimpse some aspects and ideas that doesn't develop at all but are let to think about it, something which I appreciate. Recommended if you like the band and you want to get more information about them? For sure. You'll not get here all the information of the world about them – something that the author recognizes – but it's a good reading. Once again, this it's not a question/answer zine. Sometimes there's a literal transcription of the band words, but just a few times and honestly prefer that it's something like this. Finally; yeah, it has influenced us for digging information and to write our interview to the Japanese war machine. Thank you, Kevin!

Links: <http://shop.7s7.org/merch/sete-star-sept-we-are-brutality-zine> // <http://www.7s7.org/>



Filth of Mankind – From left to right – Pawel, Tomek, Balon, Milosz, Michal - Poland (2000) // Pic sent by Milosz.

Anarchestra: "um . . . yeah, so I did this" (2014)
Documentary. Digital format, only available on youtube.

There's a whole world of innovations, even theoretical ones, that come from someone playing and realizing something. It's sure happened to me. You can't really discover much when you're in an environment that's been constructed. You can discover something you didn't know, but not anything that somebody didn't already know. And that's narcissism again, it doesn't matter if it happens out of your domain, it's excluded before you even start."

Taken from "MODES OF MUSIC: ALEX FERRIS INTERVIEWED BY CLIO LANDOR-TOOMEY" (2003).

In my ruthless search for something that pushes the boundaries and borders of reality, that struggles and fights back against myself, that isn't just a manifesto, but takes his ideas to practice as well as is able to properly grow and satisfy myself during months to the point that I end having a big obsession with it is where I re-encountered myself again with Anarchestra whose documentary it's focused on it. I think that I have some kind of addiction with art as a junkie or something like that. It has inspired me even more. Fuck me.

"Many professional musicians have been alienated by the idea that music is sound" it's one of the first lines said at the beginning of it. But what the hell is this?: an *"orchestra consisting of over 100 musical instruments uniquely built by Alex Ferris"*. Wind, string or percussion. What's wrong with it? *"the instruments are predominantly steel with a few adapted parts, such as tuning machines and mouthpieces"*. Alex is featured here and there, recording himself while speaking and exchanging this ideas along with some pieces taken from live recordings. Absolute DIY aesthetics, recording and production. It may lack on some flow or tensions, or it just doesn't have enough arrangements in order to focus the attention for the people unaware to this project.

On the many subjects dealt on it there's an idea of democratization of music. He thinks that everybody is able to play: *"Whatever it's up to us. I desist the idea of direction"* - are some of his words on it. There's also an idea of community, on enjoying the present, not being interested on making hits and so on: *"My idea of folk music are folks playing music"*. All of this it's possible due to the way the instruments are built, so any newcomer - or experienced individual - is going to be able to make sound from them. This kind of lines may give you a better idea on what's going on or the outsider than you can expect behind the screen. Along with this, Alex has been playing saxo and guitar previous to his experiences on this. He was able to play faster and get more technique, but it isn't necessary. Anarchestra has helped him to escape from this kind of ideas *"as a kind of situacionist musician"*.

It's not a bad documentary. I enjoyed it. Even in some moments with the images of the instruments and the recordings over it - yes, they've released several albums which you can find on their bandcamp - I was able to get in trance, something which I truly appreciate. What I like the most about them are the textures, the dimensions, the good vibes gathered in there. Everything sounds really analog and organic at the same time. As you may thought, the documentary it's a kind of excuse to speak a little about this project. Anarchestra it's located in Tucson, Arizona. Alex doesn't sell his instruments, but he's open to help anyone interested on this process. Even more, he recommended this book on a youtube comment: *"Musical Instrument Design: Practical Information for Instrument Design"* by Bart Hopkin.

Contact/Links: email: anarchestra1@gmail.com

"to ask questions, offer suggestions (music to be heard, books to be read, ideas to think on, etc.), say hi, argue, come visit and play, get recordings, whatever".

-There's a lot of information and articles on their webpage: <http://www.anarchestra.net/>

-Bandcamp: Recommendations? The ones I listened the most were: *"Mi Pla To"* and *"Bathtub Music"*, but there are tons! <https://anarchestra.bandcamp.com/>

-Interview link: *MODES OF MUSIC: ALEX FERRIS INTERVIEWED BY CLIO LANDOR-TOOMEY (2003):* http://www.anarchestra.net/articledetail.php?article_id=5



Screen capture from "Strange Musical Instruments Never Seen Before" - a seven minutes video on youtube and the perfect way to get into it without too much time on your hands!

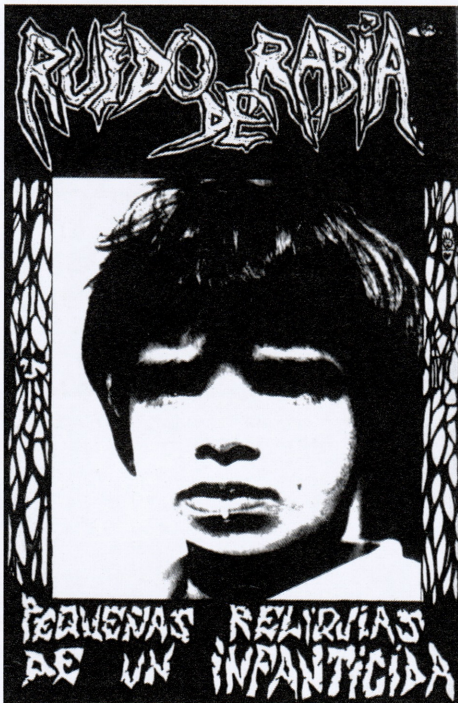


I'm not gonna lie, I had some questions in mind towards trying to interview **Ruido de Rabia** in the future. I found this on a Spanish web page called "Agente Provocador", where you can find other badass stuff as well. I checked, read it a few times and got

confirmation that I could use it for the zine. I don't want to spoil any of the reasons or interfere on the interpretation of it, but just check the intro from someone who lived and had the chance of seeing them at their time. I was born in 1994, so no way I couldn't get to do that. Anyway, thank you very very much to Servand Rocha for letting me use this piece of art. Salve Agente Provocador, salve Ruido de Rabia!!!

For the spanish readers who may have problems while reading this, you have the link at the end of it.

P.S.: we've decided to include the translation of the lyrics – taken from their album inlays – for the questions along with the Spanish ones at the bottom of the pictures. Otherwise it would seem weird every time we read them because we got used to them in its original language.



"Alianza educativa para una raza de esclavos"
("Educational Alliance for a Race of Slaves") still a
masterpiece from this demo originally released in 1991.

«Desde la inmensidad del universo / los niños de Venus están
llegando / Rompiendo muros de hipocresía / Aterrorizan a tus mitos
de adulto»

*From the enormity of the universe / the kids from Venus are coming. /
Breaking the walls of hypocrisy. / Terrorizing your adult myths.*

«La invasión de un niño de Venus»,
"Pequeñas reliquias de un infanticida" (1991)

«The invasion of the kids from Venus»,
"Small relics of an/from an infanticide" (1991)

It must've been the winter of 1992 or maybe 1993, but still maintain an almost intact memory from what happened during that night, while Ruido de Rabia (1985-1994) played. Rising up from the ashes of Tortura Sistemática, the legendary hardcore band born in Tolosa, in the Centro Social Minuesa from Madrid, nowadays a gigantic residential building, but located besides a police station at the time. Every night upsetting situations used to happen: dudes armed to the teeth observed groups of punks a few meters from where they were, between astonishment and indignation. They were the *años del plomo* (Years of Lead) and social conflict. There were many marches against the unemployment and terrorist attacks. Everything that happened outside and also inside, in that kind of enchanted place that Minuesa was, seemed to be the world turned upside down, two worlds in clear opposition.

It was the first time that I saw their singer live, Shanti Iribar, whose voice sounded ghostly and out of place, something experimenting with the limits of musically conservative genre (the grindcore or the extreme hardcore) to intoxicate and take it towards another territory, beyond where very little had ventured out doing it. As soon as the show started, what seemed to be the foreseeable concert of an extreme band, he got off from the scenario and made something unprecedented to many. He walked between the public with a crazed face. The eyes wide open, same with his arms, while he moved up and down his hair (a very long dreadlocks), rubbing us and, from time to time, touching us. Some, a little bit intimidated, moved away or avoided him when they see that he was coming closer. We didn't forget it. We, fans of the first Napalm Death, Carcass, Ripcord or Doom, among others, a mix of the last days of eighties hardcore scene along with grindcore (this one as much as death metal, at that time used to be very minority movements, absolutely underground that used to play in squatted houses). We, that showed off of being always in wait, ready to embark towards wherever we'd go, to dive into the last and most recent war. It was happening. We were victims of Shanti, on what years later he would repeat with Lobo Eléctrico, his current band.



"No busques un guía al que seguir, / ni unos seguidores a los que guiar. / La verdad de tu vida, / se encuentra en ti mismo, / mostrándote el camino a seguir. / Nadie te guiará mejor que tus ansias de libertad". - "Verdad Interior"

"Don't look for a guide to follow, / not even followers to lead. / The truth of your life / it's in yourself / showing you the path to follow / Nobody will guide you better than your desire for freedom" - "Inner Truth" from their split with Último Gobierno (1987).

«Ellos están llegando. Es la invasión de los niños de Venus» («They are arriving. It's the invasion of the children from Venus»), was heard in *falsestto* in «La invasión de los niños de Venus», one of the most known songs from *"Pequeñas reliquias de un infanticida"*, the tape they released in 1991 that all my friends and me had and listened to non-stop. Narrated a story, the children of Venus' one (in fact, a free interpretation of the sinister children and girls from *"Village of the Damned"*, the film directed by Wolf Rilla in 1960), between many other, all of them absolutely strange and foreign for that time. All that universe seemed to come from the «outer space».

We suspected that had to do with sexuality, with Freud and Jung and something undefined. “*Rara avis*” for a punk scene where, until the moment, there were very little who openly declare themselves as gays. Those who did it grabbed to something that floated, which had an irrefutable prestige, in the turbulent scene self proclaimed open and tolerant, and used to be MDC (Million of Dead Cops), the New Yorker hardcore band leaded by Dave Dictor, a gay and vegetarian singer, who influenced dozens of bands after their crucial visit to Spain. I was little more than that. You could count with your fingers the gays in the Spanish punk world, may be due to an obstinate invisibility or fear to be rejected, but the truth is that a taboo existed. That’s the part of the trip which Shanti invited us to do.

«¿Sexualmente normal?» («Sexually Normal?»), another of the songs from the tape, included a small manifesto which helped to decipher all that: *«Sex is not reproduction / Its a way of relationship between all the human beings / Why must we adapt to the monogamous / heterosexual and dominant rule? / What do you expect to obtain repressing the desire? / To limit oneself to the normality model is / mutilating ourselves considering that pleasure is negative / Let’s open the sex paths / fighting against taboos / Kill the cop inside your mind / towards a new vision of the universe».*



“*Puaf! Se está metiendo el dedo en el culo. Es que da GUSTO*”.

«*El sexo no es reproducción, es una forma / de relación entre todos los seres / ¿Por qué hay que adaptarse a la norma dominante / heterosexual y monógama? / ¿Qué pretendes conseguir reprimiendo el deseo? / Ceñirse al modelo de la normalidad es / mutilar nuestro ser considerando negativo el placer / Abrid los caminos del sexo / luchando contra los tabús / mata al policía de tu mente / hacia una nueva visión del universo*». - «¿Sexualmente normal?» («Sexually Normal?»)

The invasion was there. We could feel it. They’ve arrived from the outer space with a new glance and new bodies. The song started saying: *«Los adultos están temerosos / extrañas luces han visto en el cielo / Sus mentes estancadas tienen miedo / Tal vez sus divinidades puedan ser destruidas / Voces infantiles se escuchan desde el cosmos / (gritos y jadeos) amenazan esquemas y formas de vida caduca*». («*Adults are afraid / strange lights have seen in the sky / their minds are stagnant because of fear / maybe their gods could be destroyed / children’s voices are hear from the cosmos / (cries and gasps) threaten patterns and outdated ways of life*»). Children were the ones who owned the truth and announced a liberation, probably the last one, the one being pending, the one of the sex and the bodies, which has continuously appeared, and still appears, in Shanti’s life and in this interview, planning like a perpetual shadow, not hers, but ours too. The last frontier. The final taboo.

That’s why band’s universe impacted to many of us (spiritual ideas and nearly tantric about an interconnected cosmos, along with the photo from a child’s ass featured on “*Pequeñas Reliquias de un infanticida*” booklet where we see putting his finger inside of his ass along with the text: “*Puaf! He’s putting the finger inside his ass. ‘Cos it causes PLEASURE!*”.

Many years later, Ruido de Rabia and Shanti’s ideas remained there, hanging on by an invisible thread, standing the test of time, opening doors and causing ourselves to make questions about it. So there were the children of Venus. Or rather, here is one of them:

Servando: To many of us, teens at the time, *"Pequeñas reliquias de un infanticida"* was a big impact. For the first time, a punk band from this country addressed issues related with sexuality, the gender, the taboo. Evenmore there was a huge amount of science fiction or B movie. ¿Can you tell us which impressions you received from the public? A bigger orthodoxy was meant to be expected from hardcore bands on a political view, but in your case I suspect that political depth was very big, probably bigger than many of the other bands.

Shanti: Aside from what happened live, I don't remember very consciously the impressions from the public during that time. However, amazement was the most common one. By the time we started, we wanted to get away from the extended standards at that time, which later would be called «Rock Radical Vasco» (N: "Basque Radical Rock" despite many rejected that definition it was a label to gather bands like Eskorbuto, RIP, La Polla Records, Kortatu, Cicatriz, etc...). Of course, we didn't look for to be liked by the public and it wasn't weird to feel like a triumph that someone abandoned the venue where we played because of don't bearing that chaos. We tried to do songs that couldn't be chanted, nothing that could be feasible or comfortable. Noise and chaos were our best allies and their company made us felt a little bit freer. Even more, it was very funny.

I remember well, years later, the first time I realized that some people knew the lyrics and even could, in some cases, sing them. It was a big surprise to me, although it's obvious that some songs during that time allowed to do that. It wasn't something that disturbed me. We simply were on another moment. The truth is that wasn't very common that someone came to tell you anything but: *"it was fucking great"* or something similar. Either think I wasn't a very accessible person at that time, my protective cuirass was (and suspect still it is) on quite a good shape. It's been some years later when some people came to tell me how our band and what we said had influenced on their way to approach to reality, and their lives by extension. One between many other and diverse influences, I use to think.

I don't know if our political depth was specially big. As for me, when I wrote the lyrics, I looked for answers to my own discomfort, something that allowed me to see which kind of material were made

the chains that tied me, to where and for what had been forged and by who. I had the feeling that the most overused slogans inside of the punk remained too in the surface and in many cases were full of self-satisfaction. I felt that the roots were deeper and that, in many cases, they weren't even aware about it. That's the way I saw it on me. I suspected that the reality we lived wasn't nothing more than the incarnation of our own ghosts, the fear of loosing control and to allow life to be manifested in its divine absence of morality. In the presence of suspicion, had to look for, travel, or at least expect it, towards the limits of our own beliefs system, beyond the own taboos to pok the head out across the borders of Terra Ignota. Ruido de Rabia was for me part of that search, a way to do it loudly and quite guttural.

What memories do you have from that years? I had the chance of seeing you in the Centro Social Minuesa, I think around 1992/1993, and by the time was very surprising that a singer get off, mixed with the crowd and touched us. It put the so supposedly liberated punk against the ropes. The same was maintained with Lobo Eléctrico.

My memories from that years had became too undefined. I feel them like a huge kind whirlwind of emotions of high intensity and full of chiaroscuros. I feel a big gratitude for all who shared that time with me in Ruido de Rabia, yet I know that I never showed it enough. They were turbulent times, but in fact they always are. We basically moved, like many other bands, around gaztetxes, squatted houses and squatted social centers. Without this places, too little concerts we've done, perhaps none.

As you say, it wasn't very common for a singer around here to get off from the scenario (if there was one) and interact with the public on that way. I don't even know how I just felt like that. It's true that every time that I saw a band or artist interact with a more physical way like that, seemed attractive to me, even if as public may unsettle me. Probably started to do it as an intent to calm the tension that get in the scenario gave me and surely because of a deep desire to touch and be touched. Myself was a punk that didn't recognize himself liberated, and the weight of the chains was way too big to omit it.

Back in time, in my childhood, during a very short space of time where I was an altar boy, I discovered

that mass was much more entertaining when you took an active part on it and not by waiting for the rainstorm to stop. Also discovered that the backstage and the altar were two things quite different.

In catholic masses, the little action that existed is centered in the altar. It's a diagram that tends to be repeated during the concerts. What would happen if the altar was take down to the floor? When a singer (or another scenario inhabitant) get off from the scenario, he takes the scenario / altar with him. This use to create some kind of tension, even bigger if we join the direct contact skin with skin, the last border, even being more dangerous if the contact is delicate and it's combined with a deep gaze at the eyes, and even a little further on. Many emotions can appear while this happens and make the moment to be felt with a bigger intensity. I think that I'm still addicted to that emotion.



Ruido de Rabia - "Revolución Cósmica" (1994)

S: "Revolución Cósmica" ("Cosmic Revolution"), your album published in 1993, followed in the same spirit. To what extent was a reflection of your personality during that days?

Sh: All the lyrics, all the texts appearing in that album, were done by me and inevitably are a reflection of my personality at that time, as much as what they say as much as what they don't. They are reflection of my programming, my habits, as well as conscious as unconscious.

S: Some time ago, during some conferences, surrealist friends reclaimed touch like the most indomitable and less manipulable sense. What do you think about this?

S: I really think that it's as indomitable as any other. We use touch constantly, but it's true that much more time, at least in my case, touching screens instead of touching another humans. But we are really absent in most of the cases. We touch without really being present in that act, and the same could be said about the rest of our senses. Submerged on a sea of habits and automatisms, generated in moments and places that we are not able to recognize, even some in past lives, if our belief system allows such (a) thing.

Meanwhile, our mind recreates the past and tell us stories about what we are and what we'll be according to this recreation, and all perception of the senses it's distorted by an intentionality which prevent us to live that perception on a naked form, in the pure feeling of the here and now, in that mysterious zone that seems that could exist beyond all the concepts. It was already said by Kraftwerk: «*"We're functioning automatik / And we are dancing mechanik / We are the robots..."* » . Something they must knew about. That's being said, I love to touch, and not only with the hands.

In your world view and, more specifically, in the universe that you created around Ruido de Rabia, I have the impression that you took part of twentieth century popular culture as DIY application. I want to say that, for example, in science fiction cinema or class B-movie, where others only had fun, you turned into tools for expressing and draw attention to many things that were hidden. However, since its origins, the science fiction had a component of dystopia / utopia.

It's true. It's normal that I used that kind of stuff to create, as my mental world it's full of this kind of pop culture elements from the last century along with many religious ones, particularly christians. That I used this kind of stuff for, as you say, as DIY application, was something that happened naturally. The elements used by science fiction cinema and the terror one, have always deeply resonated inside me, in one way they are recognized like family and my vision of the «real» it's totally impregnated by it. In a certain way, I live in a science fiction film. The science fiction, particularly the good one, has always

had the ability to bring the occult to the surface, that lives in the depths. Those children who don't fit in the perfect world and that we lock in the dark basements so no one see them. And in the darkness, claws are grown and look for their moment to go to the light, to claim their right to be. May be forms that are unpleasant. We live in a continuous confrontation of utopias and dystopias and science fiction has always been very skilled to show us on a way, seemingly distant, something incredibly intimate. I think I was fourteen years old when a family's friend gave me H.P. Lovecraft's "*The Shadow over Innsmouth*". It was such intense the meeting, that during many time I didn't read any other thing that wasn't Lovecraft. My world wasn't the same anymore and his mythology incarnated on my own everyday reality. Similar things can relate from many other stories that on a way or another have arrived to me. Even nowadays, to remember Cthulhu dreaming in the depths of R'lyeh, awaiting his awake, for me it's not something distant but something very close and tremendously alive.

Tell us what you are into and which are your current obsessions.

I'm just one of those unemployed who appear in the figures. I take this opportunity to develop my graphic abilities on a way that could be of service to be used as another element for creative expression.

Also testing photography here and there. Regarding the musical subject, still I'm not in a too tangible project, but inside me some entities seems to be taken shape and want to be incarnated. During many years, my life has been accompanied by some musical / noise project, being this one of the labs where I most like to experiment, particularly insufflating myself life in live concerts, because I specially like that part of the ritual and makes me intensively feel the present. Last May it's been three years since the last Lobo Eléctrico show and withdrawal symptoms are starting to be quite uncomfortable.

As regards my obsessions, there's one that's been with me since a long time and I think that still remains on me. I remember the summer of 1975, that year in December I would be 10 years old. Also not to be long for Franco assassin to die, but it wasn't something truly enough to worry me at that time.

Of much greater concern was that my age added another digit to his single one. That didn't look good, because I had observed that as long as your age grow, some kind of seriousness takes over people and I didn't like any of that. That child is still alive on me, sometimes more visible, another less, and doesn't want to be assassinated by the infanticide collector of memories. The little Tim doesn't want to be devoured by Mr. Scrooge. To play absorbed by the very act of being, that's my biggest obsession. The attempts can be many and have different shapes.

Links:

Interview done by Servando Rocha and posted in *Agente Provocador*, a magazine done by the editorial La Felguera Editores.
<http://lafelguera.net/>

For the people who have a proper Spanish, you can read in its original language here if you prefer
[it:https://www.agente-provocador.es/publicaciones/la-invasion-de-un-nino-de-venus](https://www.agente-provocador.es/publicaciones/la-invasion-de-un-nino-de-venus)



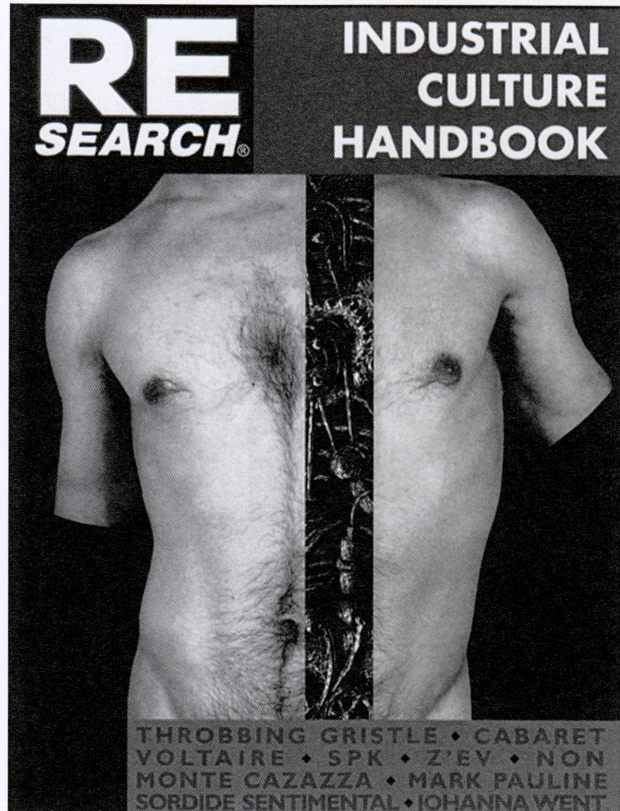
"Tortura Sistemática, active from 1984 to 1985.
After their dissolution, the band members formed *Ruido de Rabia* and *Bukaera*".

Posted online,
February 28th 2018

“The day that I broke my hymen again”.

Falling in love with SPK's “*Leichenschrei*” album around march 2018 led me to get to know more about industrial music, search which led me to read “*Industrial Culture Handbook*”. The love for radicalism, the disappointment of finding the same formulas and ideas 24/7, along with the aim for pushing myself further and reaching new horizons was – at least temporary – fulfilled.

Along with the distance that time gives – despite not being so long ago – I wanted to write an article focusing on different aspects of this opus reviewing and analyzing it, contrast it with punk or extreme metal in general terms and leading in the end towards a kind of XXIst Century technological problems. Cookies, “*FOMO*” (“*Fear of Missing Out*”), elections, Cambridge Analytica, algorithms, fake news, politics, power and infoxication... all in all the “*war on information*” that TG stated to be so interested on it. However, being scarce of proper sources, knowledge, time or the proper distance to speak about something that still is so fresh, so complex to interpret and explain, decided to take words into actions before making a mess. Otherwise it seemed kind of mutilated. The link was found on an Italian entity called Hogle, whose aim to vandalize and subvertise through political posters on bus shelters and different advertisements seems pretty interesting to me.



Disclaimer: please read the whole article before sending death threats to the email, please.

Part I: the Industrial Culture Handbook, contents and review.

“As an online discussion grows longer, the probability of a comparison involving Nazis or Hitler approaches” - Godwin’s Law.

Anyway, joking aside and kind of related with it, there’s a “*game*” consisting in reaching Hitler by just three clicks on wikipedia. Following this steps, we can trace something similar about the origins of Re/Search label, editors of the “*Industrial Culture Handbook*” among many others. Coming from the ashes of “*Search & Destroy*” (1977-79) an old punk zine which started in by 200\$ provided by Allen Ginsberg and L. Ferlinghetti, so you can get an idea of the counterculture of that time and its connections. I’m not going to dig more into it, I’ll focus on the aforementioned book.

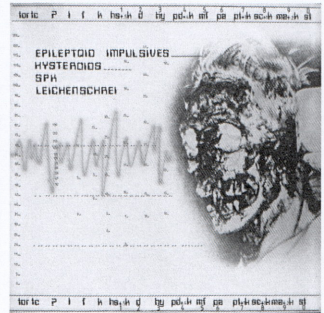
To start with, despite being originally published in 1983, it's not easy to give a proper definition about what we could understand by "industrial music". I'm not going to try to enter on its influences, development or similarities, but as the book states in the intro "*the impetus in common is rebellion*".

As for the contents, the interviews that I liked the less were the ones about JOHANNA WEST, who along with music did performances with dresses done by herself. The same happened with RHYTHM AND NOISE, probably the weakest of the book, with only two pages in the search for videos to rebel against consumer's society. SORDIDE's SENTIMENTAL wasn't a bad one. Focused on vocabulary, but didn't entertain me too much.

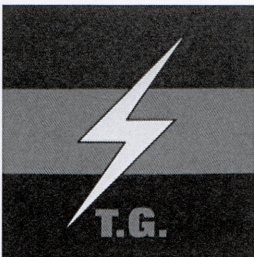


R.I.P. Z'ev (1951 - 2017)

Continued with SPK, I liked that they talked about violence, its images or its fears and phobias. Even stories like trying to fill 500 capsules with its sperm, distribute it with its albums so may people ingest it or something like that. But as sperm its acid, everything went fucked up and didn't work. His name change during its different stages - they later moved to synth pop, even one of the members is currently doing music for Hollywood films, but who cares? - and one of it was "Sozialistisches PatientenKollektiv". Anti-psychiatry was one of their battlefields and obsessions, even some of their members worked and were into sanatoriums prior to forming the band. There's also an article called: "Post Industrial Strategy".



SPK - "Leichenschrei" (1982)



"The Wreckers of Civilization"
A.K.A. Throbbing Gristle

CABARET VOLTAIRE, another classic of the genre. Interview mainly focused on their video creations instead of its music. It's great to see that it doesn't focus just on this elements; references and answers regarding reading books and infoxication are great.

THROBBING GRISTLE, for the unaware to this genre, they are one of the – along with other entities – that coined the word Industrial as it. Here they speak about its label Industrial Records, its music, uniformity and lack of originality, the obsession by the material, etc, etc. After this you have another interview before its last concert about the instruments that they are going to play with as well as a description about the performances they've done. An essential piece,

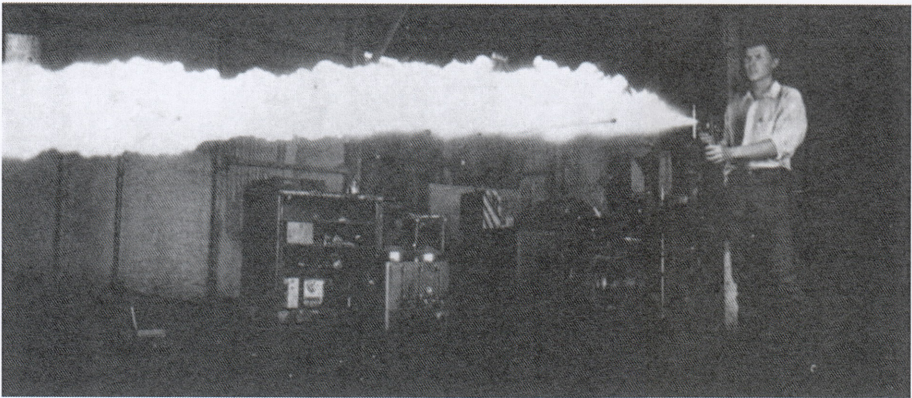
another inspiration for us. Haven't you hear about CHRIS AND COSEY, COIL or PSYCHIC TV? Guess where they members were before...

On this endless spiral and the need for violence, you have MONTE CAZAZZA with two interviews about him and doing music. Performances to mention? A cement waterfall that disabled the main stairway of California College of Arts and Crafts' building.

And what about the (in)famous Boyd Rice? Here you have an interview regarding its project NON. A quite intelligent and thoughtful individual is revealed here due to the contents and ideas exposed. I'm not going to spoil, but have you ever think about the idea of drilling another hole on a vinyl as well as including loops on it? Try to look for "NON/Boyd Rice – 'Knife Ladder' (1979) in Multi-Axial Playback". The thin line on what it's art and what's not. It just freaks my mind.

Last but not least, MARK PAULINE whose obsession by death and destruction is channeled through building machines. From helicopters, to robots or even pieces with animal flesh. Hours and hours of work which end being evaporated on its shows on a few minutes.

There's a second interview about his personal life. I'm quite surprised that there isn't any kind of censorship here, from the questions to the answers. Pages also include a flamethrower's sketch. He's still active, being the director of Survival Research Labs, company for this quest.



"Matthew Heckert fires his hand-held flamethrower at a roomful of imaginary assailants. See schematic drawing of a flamethrower elsewhere in this publication. (Photo: SF Examiner/ Nicole Bengiveno)" - Taken from Industrial Culture Handbook, page 30.

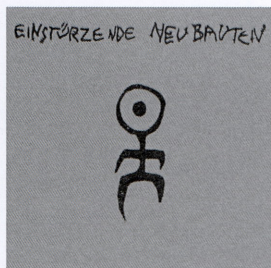
Needless to say, it's impossible to cover everything on a single book. In addition that I'm not a professional on the subject, the more I got to read about the genre, more things are missed.

For example, on a documentary is mentioned the idea of poems and collages from Dadaism along with Burroughs technique but exported to the sounds. The idea of mixing it gave birth to something new.

Chris Carter from TG due to its job and formation got him to do some machines and synths like Kraftwerk had done prior to him. To don't have enough money to look for new sounds were some of the reasons.

Bands like Germans EINSTURZENDE NEUBAUTEN – among many others which I probably don't know about it – are missed. Sure that they don't recognize themselves as "industrial", and they have another elements like Electronic Body Music (EBM) on their approach. Their name is translated as "Collapsing New Buildings". They recorded their first cassette inside of a bridge along with a candle in order to know if they were running out of oxygen, as for their shows they took from the streets or using drills on stage so many people from the venues feared them to destroy everything and refuse to let them play on it. But there is more,

like setting fires or even throwing molotov cocktails to the crowd on a concert! Sadly there's no video :(It makes me feel on the need to dig out and search for more information about it because of their radicalism. As for the years go by they relaxed a little, becoming much more accessible than in their beginnings, but there's plenty of old and new stuff on the web. The pictures below are their first three albums.



"Kollaps" (1981)



"1/2 Mensch" (1985)



"Haus der Lüge" (1989)

In addition to this, and for what it comes to format, interviews have been done face to face instead of sending questionnaires, reason why it give a tastier approach to it and more flow to the subject. People gets along and speak a lot not being only focused on music. It has lot of heterodoxy and dissidence on their answers generally showing original and in depth individuals thinking out of the box. Sure that sometimes they may ramble, but it's not a problem at all. Even more, at the end of each chapter there's a list with recommendations / cultural references from most of the persons interviewed including music, films, books, magazines, etc.

I think that some concepts and ideas developed here are really great. I can't even get to think about the shock that this publication had before the internet overcrowding or the access to so many information and the possibility to contrast it by extension.

I would recommend to read a band at the week or each two or three days, so I you can check their stuff. To taste their ideas. To let them rest and grow on you. In the end you may don't like their music. However, their radicalism and ideas remain there and I doubt that you aren't going to get inspired by any of that once that you came here.

Part II: some thoughts and ideas about it.

Considering the languages and possible definitions on what's art and what's not on contemporary world, which I'm not going to enter to try to define. As a contrast with punk and extreme metal nowadays realities and taking the "*Industrial Culture Handbook*" as reference, some thoughts - which not answers - on this subject and creativity by extension.

- Format is no longer important. Leaving our personal preferences aside. The emotions, states of mind, feelings that we get through or express through art (happiness, anger, stress, isolation, anxiety) can be reached and transmitted through another vehicles too.

- To build / craft / create something just based on labels. Despite being pretty useful in order to look for something, speak, review, or sell it, the problem comes when this it's the basis.

To put an example; how many people doesn't like this or that because it's not metal or punk?

I understand that if your main objective is to have a good time or that you are starting to get to know about how to play your instrument, you'll probably copy or enjoy just making covers which it's ok. Even more, sometimes we forget that people uses(d?) to make music for themselves, not for the rest.

But if we look further, I think that this way of approaching reality on a long term tends to mutilate experimentation avoiding to reach new horizons and ideas. A Ctrl C + Ctrl V. Something that completely opposes when people was creating or bringing new ideas to an already born or new musical genre.

- Symbols, ego and conformism. Let's take social media into consideration for a moment. How many people do you know with fb or Instagram installed on their phones and just sharing or giving likes to something like robots? Even without opening or clicking on the post? This automatism could be connected to be insisting again and again on the same symbols, posts and ideas *ad aeternum*. Same happens with the photos uploaded with the same poses and ideas. Hi metalheads.

There's no problem with feeding the ego. Who doesn't like some beautiful words about oneself? Many people would have already committed suicide without that.

Considering this I would establish a difference between getting the approval of the rest or just self satisfaction. Just to put an example. Have you ever tried to close fb, uninstal whatsapp app or any other social media during three weeks? Like if you didn't have a smart phone anymore. Many people won't write you. I did that during three weeks or a month. Even I think that brain configuration can get to change a lot. (I love internet, but all the time I spend / waste on it could be used for much more).

-The political dimension – kind of related with the ego – . Have you ever got to think about earth age and how much of its time since humans are on it? If we put the life of planet earth on a single year, humans will appear the 31st of December at 23:30. What's the black, death metal or punk in all this period? It's even less than a blink.

But coming back to the political aspect. How many people will receive our message? Just think about this zine or some people shouting and growling badass political lyrics.

For sure that we can get into many aspects like commercialism. That our range and significance can be very little. Despite its limits it's quite enriching and self-empowering and so on. But what's the point of all of this? Just to feed your ego or try to do something with it even on a small scale?

-The market and its endless machinery. Just take for example "*Anarchy in the UK*", from Sex Pistols or the Norwegian "*Inner Circle*". You can go now there and take a picture on the Helvete's basement, which it's not a bad thing as I would love to visit that place.

However, at the same time it's a triumph of the market. It has the ability to absorb, deprogram and stripped of its significance, relevance, ideology and context everything and whatever it touches. Once that something gets on this circle, seems that it's not subversive, counterculture or dangerous anymore.

- Along with the market, the quick consumerism culture. Buy an album, pay for it, leave it on the shelf and told to the people that you actually like it, even give like to the posts of it on fb, but the truth is that you've never listened to it again (and its probably boring and they are friends of you).

I feel pretty tired about this idea of quick consumerism culture, if you have money and it's what you like, go for it. However, as for myself, I prefer to listen to an album 10, 20 or 50 times and let it grow on me and become part of my life rather than having many and don't become an experience or something insubstantial, letting it to rot on the shelf or something similar.

All in all, **the idea it's to not divide**. I think that's really great to make, to record, to release things. To go on stage, to share something with people and find satisfaction and self empowerment with it. The importance of playing in a band, its good and bad things. However, if we mix with elements like the ego, just self satisfaction and conformism, or to confront it with my perspective and approach to it, can get really sick. There many great bands but they are mostly doing the same. I'm not going to enter into lame ideas from lame minorities like "*If this doesn't have a HM2 or doesn't have a Dis- then it's not true kvlt, they are betraying us / I'm not interested on it*". But the problem with this artistic criticism confronts with the political dimension, because all of us have mainly some objectives and struggles in common and if we split on the core (destroy patriarchy, sexism, racism, homophobia, fight back fascism, etc.), if we divide on this the battle it's already

lost and we are already dead... Lest we forget in which side of the trench we are despite our interests and/or differences, as similarities are bigger than them.

The emotion and interest for something new along with the disillusionment due to finding the same things and ideas again and again. As a listener makes me think about re-considering/paying attention to many things that I tend to overlook.

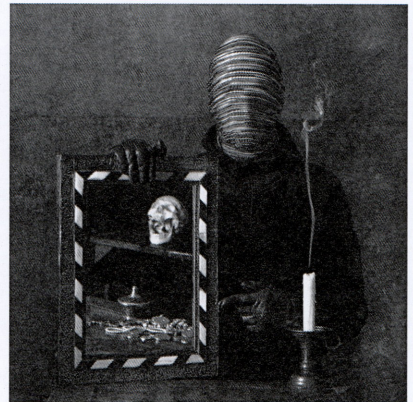
One of my favorite friends is already seven years old. He isn't able to speak yet express a lot with his eyes. His name is Leo, it's a German shepherd, and yeah, I'm talking about a dog. I could speak about children and what happens each time they discover something new, but I'll focus in the dog. Each time he sees me comes to play with you with a leaf, a stick, a bill or whatever he finds on the floor... If I don't pay attention he'll take it again and put it closer to me. That mix of happiness and emotions can't be described neither beaten by any rational words or arguments... Despite our many differences, what I want to recall it's in the pleasure and ability to enjoy with so little. The importance of sharing the silence or the moments when we are playing together or taking a walk around. That mix of intelligence and the capacity to surprise himself and becoming happy with whatever he finds around or the feeling that each sensation and action seems like it's the first time he attends to it it's something that absolutely amazes me and from whom I get to learn a lot. (Look at some earlier black metal Darkthrone's albums, just two riffs per song and they are outstanding...) Sometimes less is more I guess... The joy and present of the here and now, so fuck this essay and try to learn from that...

It's so easy to speak because a hard job fucks up the mood to listen to some kind of things, try to read them or even find pleasure, rediscover on oneself and new horizons with art, nature or whatever the tools we can find or works better for us.

May be some day we'll write something about the different conceptions of music, why not to avoid using d-beats and moshing and trying to play with textures, news, different and not so orthodox ways of approaching and conceiving art in order to reach altered states of mind? Brian Eno, Asmus Tietchens – doing albums recording water dropping from a tap –, Eliane Radigue and her majestic drones on *"Islas Resonantes"*, Anemone Tube and the cathartic and big inspiration which has become *"The Golden Temple"* with its concepts; Ritualistic music like Phurpa; spiritual jazz like Albert Ayler, Pharoah Sanders or some J. Coltrane albums; getting lost in the textures, dissociate human ?junction? With some black metal like Blut aus Nord; or why the first full length from GDSYBE! Sounds to me like the magic of being in love with someone... and the more I mention I think that any of them is more *"right"* or *"correct"* than the others. (It just doesn't need to be something cultural, can be an emotion, meeting some kind of people, doing certain activities or doing *anything* at all. *"Silence teaches you how to sing"* as the title of an Ulver's song states)

I'm not going to deny a mix of anger and elitism on this lines that sometimes tends to move forward indifference which it's far way healthier, yet it's not always (an) easy (task). Conformism doesn't necessarily has to be a bad thing at all, but once that you get to review some stuff or aren't able to listen to something more than three times once that you payed for it or doesn't grow enough on you, think that leds to this position.

Keep in mind that all the things exposed here aren't a teogony, an absolute truth or some similar shit. They are nothing but an opinion. I know the difference between having a good time playing, or to form a band in order to destroy and break everything. Political, artistic, breakaway, whatever... nowadays we feel much better burning and corroding the borders of reality that just bathing in the same water again and again. It's great to try to put words and organize our thought, but as music *"consumer"* and psychonaut traveler, I know what I'm currently looking for.



Anemone Tube - *'The Three Worlds - Vanity of Allegory'* (2017)
If you don't dig this, go and check *"The Golden Temple"* song
with its unofficial video. You'll freak out, I promise.

Part III: "Struggle, strategies and 'praxis': Hogle".

"Information is like a bank. some of us are rich, some of us are poor with information. All of us can be rich. Our job, your job is to rob the bank, to kill the guards. You go out there to destroy everybody who keeps and hides the whole information." GPO in decoder

Considering the aforementioned format, the idea and flame of *"the impetus in common is rebellion"* along with inspiration from the powerful song title *"Vandalize the Present"* from Italian raw hc crust Polis Äckel I decided to send some questions to Hogle, project which I know about due to an exhibition in London where his book *"Subvertising"* was released gathering photos of his artwork and actions on bus shelters, tabloids and other ways of propaganda re-constructing a new message to the masses.

As well as being the name of his book, Subvertising it's rooted in the Situationists International with the first *"détournement"* back in the late '50. Americans also called it Culture Jamming (have a look to the Billboard Liberation Front's manifesto or to Kalle's Lasn book and magazine). It also has similar implications with some pranksters like *"The Yes Men trying to fix the world"* for instance.

I hope that you have fun and may import their situationist techniques and ideas to your place (or share it with another ones :))



"INSERT PUBLIC MONEY TO PLAY" Billboard at the entrance of Art The Arms Fair, London, Old kent road. Image obtained with a 5 layers hand cutted stencil. Original artwork exposed at Art The Arms Fair from 3 to 13 September of 2019: <https://artthearmsfair.com/> - by Hogle.

Would yo define yourself as an artist? Do you feel comfortable with this label?

Hogle: I do feel comfortable, but to say it in your own world *"I don't give a fuck"*.

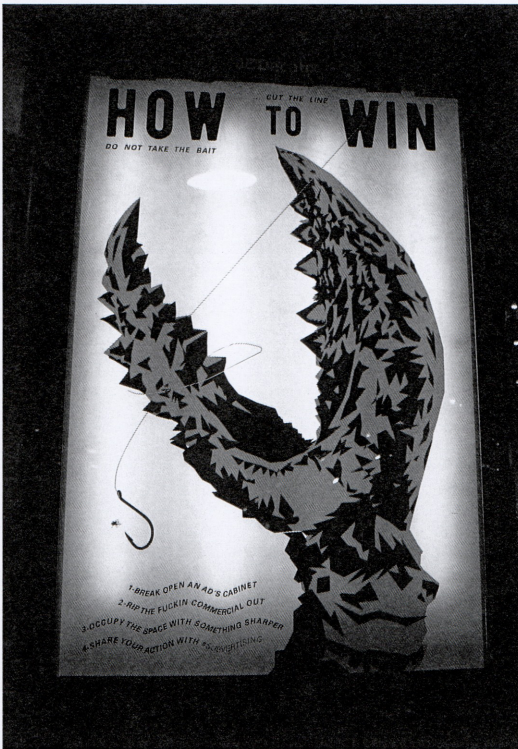
The position of art is a status symbol: it is given by the social context rather than personal skills. Even if so, creativity is definitely not a birth gift, destiny or a genetic predisposition (fuck that!), we are all creative beings. Being recognized as an artist is just a social privilege which doesn't necessarily implicate a relation with an extraordinary creativity!

There's generally an imitation with the images and designs that you use in order to attack. It gives a certain sense of "order" and as propaganda it's probably more effective in terms of making the message arrive to more people than just making random tags. Is your approach with this intention?

H: Yes, well I wouldn't tell it is necessarily more effective. It could be, but I'm not that pretentious. More simply than that, this way of operate stimulates my creativity more than random tags.

Along with internet or algorithms propaganda and the bus shelters and other places for it, which would you say is your age ratio of influence/effectiveness?

H: It is probably 50/50 now, where the use of commercials in a private and more targetted zone due to data monitoring is increasing quickly. I worked mostly on the public space till now, but considering the situation I'm doing my best to renew my strategies. The urban projection's project I recently set up with a posse of cyborg feminists, including my friend Lorenzo Ceccotti was an attempt in this direction (see question/answer n.7 for details).



"Do not take the bait cut the line": 1-Break open an ad's cabinet / 2-Rip the fucking commercial out / 3-Occupy the space with something sharper / 4-Share your action with #subvertising //

Posters installed in London east and south. (2016) by Hogre



"Help keep your neighborhood paranoid. Neighborhood Snitch. If you would like to be involved in a Neighborhood Snitch scheme you will contribute to create a climate of distrust in your community. Collaborate with the pigs today, be bacon tomorrow". // London, New Cross (2016) by Hogre

About the idea of being an anonymous/faceless entity so the market can't commercialize everything from you... Could you develop this topic or idea a little bit more?

H: Don't get me wrong, I'm not a crusader and i wouldn't be happy in being one. I do sell my paintings or screen prints from time to time with no regrets. I'm not making big money out of it tho, you can get one of

my screen prints for just one or two beers if you catch me while I'm thirsty. If I'm refusing to structure my identity with an eclectic approach to design that's because of the real fucking market, the one that re-appropriates anything perceived as subversive, even a feminist slogan on H&M's t-shirts. That happens every time a subversive energy express itself through a recognizable identity: it happened with Punk, it happened with Hip Hop and graffiti culture and it will happen again in the future. It didn't happen with situationism, maybe because situationists were prioritizing personalities over identities. However, being a faceless character is not distinctive of someone's personality: too many pop artists are faceless today (and Guy Debord wasn't for instance). Anonymity is now to me, let say, just a comfort. A really nice and useful one, indeed.

Your artworks lack of copyright and can be freely used. How to print them? Could you tell us the size and paper type that you are using out there in London?

H: Yes, they are on stealthisposter.org which is back online now, but still at its beta version. Print them, re-elaborate them, or modify them however you want. You can use them for anything from badges, to benefits t-shirts or 6sheets posters (120x180cm), the same size used for ads in bus shelters. Those posters need to be printed from a typographer: get friends with one of them cuz they can be quite expensive other ways. Online typography charges around 8 pounds for one 6sheets. They are normally printed on white backpapers, because if you use a blueback then the back lights of the cabinet won't make a perfect shiny effect at night.



Done to in Venice to protest against the entrance of cruise ships on it: <http://www.nograndinavi.it/> // by Hogre (2013).

Should we attack with a vest? During the day or during the night? Any advices or ideas on how we should and shouldn't vandalize, problems to avoid and so on.

H: Depend on what you are planning to do, I guess. A high viz vest it's a really useful camouflage for subverting praxis and I definitely recommend it. Police wouldn't think you are doing anything mischievous if you look professional, complaining about your job's shifts and salary.



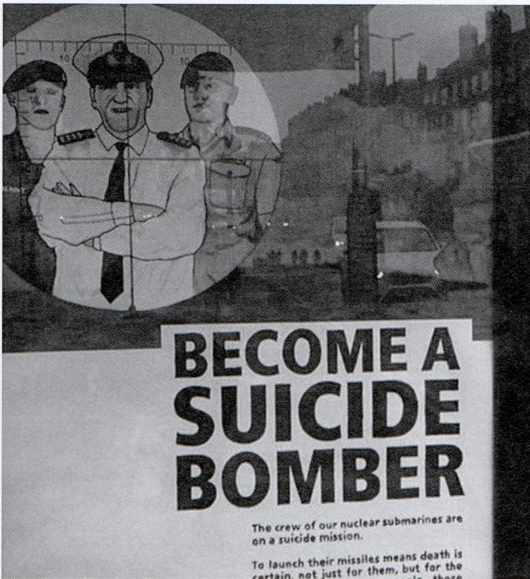
"No Sweat" - by Hogre

Do you take part in some collective? Another artists or people that we may be interested in taking a look on them?

H: I'm one of Special Patrol Group's designers together with Doublewhy, Illustre Feccia, Michelle Tylicky and Matt Bonner. The group includes different anonymous characters with different skills and it's fluid, in the sense that people are coming and going, using it's name to reclaim different actions. Recently I got involved in a posse in Rome, together with my friend and great artist LRNZ (Lorenzo Ceccotti: have a look at their work online) and other anonymous anarchoqueer activists. Inspired by some mysterious graffiti appeared around Roma Est and by Haraway's Cyborg Manifesto we called this group "Restiamo Cyborg" (translate as "Stay Cyborg"). The 9th of September the RC Posse claimed an action known by the media #vendsiroma, consisting in multiple guerrilla projections on Roman monuments and on Roman's suburbs. This action was planned in solidarity for Lucha Y Siesta, a feminist, squatted, women house in Rome, now under eviction.

Future plans or ideas that you've already discarded, collaborations, etc. Have you ever conceived vandalizing this big led advertisements or the ones in some places of the highway where it's not risky?

H: Fuck yes! About video billboard, I tried and failed. Maybe Restiamo Cyborg Posse will sort out a successful way to hijack that monitors ? I'll keep you posted.



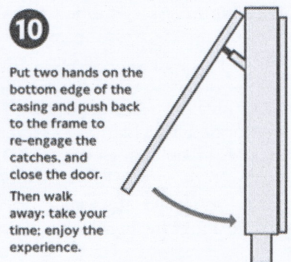
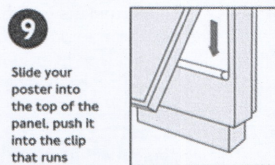
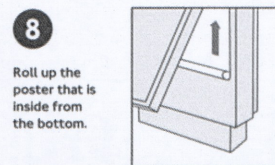
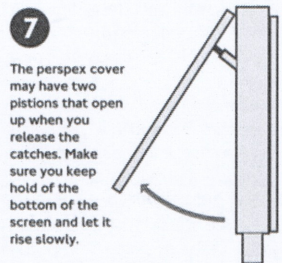
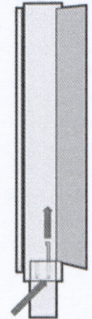
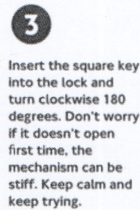
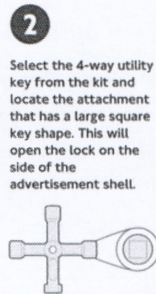
"BECOME A SUICIDE BOMBER / The crew of our nuclear submarines are on a suicide mission. / To launch their missiles means death is certain, not just for them, but for the millions of innocent people those bombs will obliterate, and for the rest of us too. / NUCLEAR BOMBS ARE SUICIDE BOMBS / To find out how you can become a suicide bomber, visit: royalnavy.org.uk". // Posters around London By Darren Cullen (2017). Give it a check to the link, not kidding.


Selected and commented bibliography.

- Andrea Juno and Valhalla Vale, **"Industrial Culture Handbook" (1983)** Re/Search > not much more to be said, give it a check to the another projects and books they've released too: <https://www.researchpubs.com/>
- Max Dax and Robert Defcon, **"No Beauty Without Danger" (2005)** > Only 500 copies and its currently out of print. Copy-paste info: "book based on authorized interviews with Blixa Bargeld, Andrew Unruh, Alexander Hacke, Mark Chung, FM Einheit, Rudolf Moser, Jochen Arbeit and numerous other key players". Needless to say that I haven't read it. Check EN web page for more info, writings, lyrics, etc... <https://neubauten.org/>
- Simon Ford, **"Wreckers of the Civilization" (1992)** > according to many comments on the net this is one of the best introductions to COUM and Throbbing Gristle. Sadly it's long time discontinued and can't afford or want to pay that much for it. I couldn't read it, if you have a digital copy drop me a mail, please.
- Trevor Blake, **"SPK: Krankheit im Rech" (1995)** > I had/have? A massive obsession with SPK and all the things that happened around at that time. Two parts. The first one goes dedicated to the SPK and the Patients' Front; their story, events and so on. The other goes into the band being 1/3 of the book. Special mention to "Cry from the Sanatorium" one of favorite stories and songs from the band. Articles and more stuff. All written in English.
- VVAA, **"Contra el arte y el artista" ("Against the Art and the Artist") (2012)** by Colectivo Desface > This is one of the books that I would like to have reviewed in the other section because of its amazing quality, effort and inspiration. From opposing the art between the Western and Eastern world, digging through its contexts, theorizations on what it's and what's not, post modernism, destroying artist, destroying art business, Situationism, etc, etc... The perfect recipe to get commercial success if you do the opposite they state.
- **Brandalism** > here you have all the instructables – like in the next page of the zine – in order to vandalize, subvertise and whatever path you may want to take: <http://brandalism.ch/>
- **"Capitalism makes you ill': the radical therapists who turned to terrorism"** > an article on SPK collective and their "affair" with Red Army Faction: <https://www.theguardian.com/film/2018/feb/22/spk-complex-berlin-film-festival-socialist-patients-collective-terrorism>
- **"Einsturzende Neubauten attacks its audience with Molotov cocktails" (1983)** article: https://dangerousminds.net/comments/einstuerzende_neubauten_attacks_its_audience_with_molotov_cocktails_1983
- **Hogre** > not much more to be said after the interview, remind that everything from him is copyright free. Flickr: <https://www.flickr.com/people/hogreman/> // Web page: <http://stealththisposter.org/> // fb: <https://www.facebook.com/hogre.it/> // His book: <https://dogsection.bigcartel.com/product/subvertising>
- **"Heart Beat Ear Drum" (2015)** by Ellen Zweig > A documentary focused on Z'ev of 1h and 15 minutes. I haven't seen it yet, seems to be a nice place to start with it and bring light to this project. I'll copy-paste some of the information from the site: "Since 2007, I have followed Z'EV, shooting concerts and interviews, collecting archival footage. Z'EV began with a "wild style," crashing and throwing pieces of metal to make sound. He collected the materials for his art at scrap yards. 30 years later, almost all the scrap yards are closed. Z'EV now uses mallet percussion to explore acoustic phenomena". Link: <http://heartbeateardrum.com/> // Still on my list of stuff that I want to watch. You can rent it on vimeo.
- **"Industrial Soundtrack for the Urban Decay" (2015)** > pretty interesting documentary and a more than nice introduction the whole genre in 52 minutes. Includes another 45 of extra interviews with key figures and protagonists of it: <https://www.industrialsoundtrack.com/>
- **"Música industrial – pequeña guía para adentrarte en el ruido extremo" ("Industrial Music – small guide to get into extreme noise")**. > Spanish written, short article speaking about 11 different bands. Not all of them were Industrial, but it was a very important starting point for myself: <https://www.caninomag.es/musica-industrial-pequena-guia-para-adentrarte-en-el-ruido-extremo/>
- **"They Heard A New World: Unique And Self-Made Instruments"** > this one was at the end of the Anarchestra's documentary review. Probably without the same philosophical approach, but here you have more examples on DIY instruments and projects like Gas Tank Orchestra; Anna Lockwood working on glass, etc... Interesting list originally released in Rate Your Music but at tame of writing this lines it was deleted :/.
- **Special Patrol Group** > another subverting organization: <https://www.facebook.com/specialpatrols/>
- **SPK interview in Chainsaw #11 fanzine, (February 1981)** > a pretty interesting one freezing the absolute apathy and despair of them at their time in UK, as well as speaking about the suicide of some of their members. Pretty harsh: <https://41brecoms.com/2013/04/21/spk-interview-in-chainsaw-11-fanzine-february-1981/>
- **Survival Research Labs web** > tons of information and archives: <http://www.srl.org/>
- **Z'ev page about his book:** <http://www.rhythmajik.com/>

Needless to say, it's impossible to include everything, so don't miss as well the Industrial Music article on wikipedia in English, a really long an in depth amount of information and ideas. There are even some PhD around there in the subject or tons of information on situationism or all the authors and ideas that Hogre drop on the int. P.S.: forgot to mention Test Dept from UK, which were at the same time fighting along with the miner's strike where Crass' last efforts were dropped too.

How to hack this bus stop advertising space



 If the poster you are replacing has a blank reverse, you can re-use it for another installation; if not, you should recycle it.

Martin Sorrondeguy; the punk, Chile, Straight Edge, his bands and the work and love being fifty years old (among many other things).

It goes without saying that after what's been written in the review of the double LP from Los Crudos you can get an idea of the huge love I have for them as well as the big role and importance they've got on many other people and me. From creating the mighty Lengua Armada label or currently operating with Limp Wrist – among many other things in mind – a down to earth guy can be easily found behind this lines.

The following conversation was originally released in Cisnes Salvajes zine as well as later posted on their webpage where you can read it in Spanish.

P.S.: we decided to let some words in Spanish, along with its English translation in case that they made reference to some of the titles of the songs or was difficult to translate them. If you prefer to read it in Spanish, there's a link at the end of it.



Martin at his department in Pilsen

June 25th of 2018, Chi-Town Football, Chicago, Illinois.

I was alone, looking at the festival, their people, their clothes.
Was drinking water.

-Hi Martin... I'm Gustavo from Chile
-Heello.

-I was in Pilsen neighborhood on Monday and I remembered the song: "*No existen palomas blancas en mi barrio*" ("*No white doves in my neighborhood*"). Chi-Town is very close from that. Did you refer to that area in the Los Crudos lyrics?

- (light up smile) Yes, from Pilsen and other closer areas. During that time, the first half of the nineties, was and still is our home. A very dangerous neighborhood. Today it's much more quiet; the place has changed because rich people are buying buildings there, but the gangs were bad-tempered.

Pilsen is the Chicago's Mexican/Latin neighborhood. In the old ground floor buildings colorful and well conserved graffities shine and make up the decades.

Spanish is the common language. Women who have worked during all their lives to raise their children, hopefully speak a few sentences in English. It's a reality marked by

the sacrifice to reach opportunities that their little ones take advantage of.

We are still in the show.

Acela, Violent End, Riesgo, Criminal Code from Seattle and Haram from New York played that night.

-Look José, he is Gustavo, from Chile.

The three spoke about the time Los Crudos were born and when Assück, Born Against and many other influent bands splitted up. We also spoke about Chile and the pathetic 2013.

During the next months, specially in the activities that were done in Pilsen, Martin was there with his camera, his shirts, and his passion to register the small and big moments of his neighborhood.

Quickly speak about meeting, we speak several times while the bands were going to the stage or at the end of a show.

25th September 2018, Pilsen. Chicago, IL.

We accorded to meet at 17:00, at the south of Chicago, in the address that Martin gave me.

It led me to a four plant building, where he would tell me later that his parents and his sisters live there, on independent flats, but connected in between by the main stairs.

Later I reminded seeing that front with punks sitting on the stairs that go to the street.

Martin lives in the upper flat.

The first thing you see when you enter at his home is a wall of albums, confessing that were almost the triple, but he started to "give them away" in order to be left with the ones that he really likes: Anti-Cimex, Chumbawamba, Crass. He shows me the 7"s from Minor Threat between the thousands that are on the wall. He got one cheaper, the other was a present from an old punk. List is endless.

There are albums on Martin's universe whose value it's easily around one thousand dollars, due to the exchange, or the presents, or the things that he get cheap it's because he moves around on an ambient where if they give you something, you are not going to sell it and if you get something for a lower price you are not going to post it later on E-bay for a higher price.

Curiously enough the recordings will be the less the remarkable from his home. The most surprising are the thousands of flyers, from the beginnings of punk to our days; hundreds of posters about Raymond Pettibon, Black Flag, Minor Threat, Dropdead and an endless amount being organized based on its place and country.

In Martin's house it's everything about Los Crudos; the posters, the covers and Limp Wrist. Martin always takes time to tell anecdotes and details on how he got this and that stuff. It's all on Lengua Armada and there are fanzines all over the place. The order of his things it's almost obsessive. It's an accidental museum of the American punk.

1998-2000 (After the "Los primeros gritos") ("The First Cries").

Martin: After Los Crudos started with Limp Wrist. In addition, I did various musical projects. While being in Los Crudos, José, me and two more Mexican guys that were living here did Arma Contra Arma. Also did Trágatelo, N/N, Needles.

I'm currently starting a new project called Canal Ireal. The name it's a game. It's like if it was a TV program, something weirder, so impressive, that it's unreal, you can't believe it. We liked the words game on it and was left to the band... I also had Alambres! With this band we are still seeing how we sound.

By the time I left Chicago in the 2000, I went to California. During that two years there I was with Limp Wrist. Most of the guys live in the east. Also stayed a lot of time in Philadelphia, New York, writing songs, rehearsing. In fact, the first show we ever did was there.

I caught the omnibuses, they were cheaper. I caught one from Chicago to Philadelphia. What do I know? 50 dollars or something like that. I kept the money for doing things then. How did I maintain me? I didn't spend that much money. Arrived there, stayed with friends, we ate cheap; it was like that, very punk in the sense of... it was also a time where things weren't as expensive as nowadays. It was very easy, we had friends who worked in the health food shops. We entered there and they gave us food for free... hahaha. So there were always ways to survive and doing things.

And obviously stayed with Lengua Armada, answering letters, releasing albums, exchanging. I had a distro, went to the shows or I had a box of albums for sale when I played.

I didn't get any profit, and if did, I spent it on the label. Back in time it was a kind of balance. And if you got a little bit more? How great was that! But you did something, I don't know, release a new album. I recycled the money that I got; but we also did the things so cheap. Charles Bronson was 5 dollars, which it's nothing today. Nowadays a 7" it's 7 dollars. During that time, the nineties, the people who sell albums; it was common 8 dollars by an LP and we sold it by 5 pesos.

There are albums, like the Charles Bronson's one, that nowadays you find it for much more, many more. But that's another kind of conversation, where many of things that were free back in time nowadays are worth of money.

I was in Chicago since the '98 until the 2000, then went to California. I left to live there because of a boyfriend I had. And he wasn't a punk, he was an artist.

During that time I worked in education. Everything was alright at the time, but he always said: "you always give everything for free". My boyfriends

always complaint about that I gave everything. *"You are always giving everything for free to everybody"* and they didn't understand why I did that, and that's why I'm punk about sharing, exchanging, doing things, meeting people, it's something very important. Now it's more complicated, you can do it, but if I give something weird to somebody, it's different, something old, that you are crossing your fingers so they don't sell it on E-bay... *"Hey dude, I gave it to you!"*. There's many people who stopped doing that because they didn't know what would happen with it.

If you sell a cheap record it's because you want to sell it cheap. Not by Discogs price, or whatever, so a crazy guy buys and sell it for the triple that you sell it. Then it's a bummer.

Chalk, chalkboard and Maximum Rocknroll!

I was five years in Santa Ana, California, at the south of Los Angeles and then went to work with Maximum Rocknroll in San Francisco.

I worked with the children of a school in Santa Ana, they were art programs after the classes. I got to work more seriously when I arrived to California. There I worked on a Montessori school and the thing was quite serious. It wasn't art-art, but I did things helping with History, English lessons. That was the serious one, when I refer to *"serious"*.

I got into San Francisco University to get the certificate so I could be a teacher. I cursed Secondary Pedagogy and when I finished they gave me a job in a secondary school in California where I worked for four years as an art teacher.

Always had jobs, didn't make a living from Lengua Armada. You can earn some money to survive while touring and so on, but when I was at home I worked on a youth people program and there I got some money. I could travel as well before all of that, but as stated before, things were cheaper during that time.

For example, I lived in an apartment two times bigger than this. Two bathroom, four rooms and the rent was 390 dollars, which it's nothing! I was living alone and said to myself: *"This it's too much space (LEFT?)!"*. Some guys from Los Crudos got to live here along with another friends and my rent was 100 dollars. I had money for a tour. I could afford money by the time I lived in Chicago.

Got a bit more complicated to pay my rent in California. Despite I was in San Francisco it wasn't

such expensive. One of the friends that I lived with had the apartment since the nineties, so she had rent control.

I stayed five years with my couple, broke up and went to Maximum Rocknroll. After working during three years as distribution coordinator, I thought about the idea of studying to get my credential.

The experience on Maximum Rocknroll was amazing. Stayed like ten years in San Francisco, at the corner of the MRR, where I lived until we lost the apartment.

Still work with them but from the distance: write, send pictures and still help with the group that reunites to see what can be done with the magazine.

The work in the Maximum was really great, I really liked it... I like the projects we did, to release albums, to make a special design, a tshirt... I took photos from bands around here, always was creating contents.

Magazine it's always changing and it depends on the people who are running it. If you take a look back at it, you realize that something happened since a long time ago. People who runs the magazine are doing a nice job and doing well but it's going to change anyway. You never know! The magazine it's already 35 years old and before of all that it was a radio program, so we are speaking about something that started in '77 and still does (**N: sadly the monthly fanzine released his last printed issue in August 2019**). That outlast to many people... the one who started it died years ago. There are many who died too, so you have many stories to tell.

I was still with Limp Wrist when I was in California and started to organize concerts in Santa Ana. Brought to play La Fraction, Disclose from Japan or Career Suicide. Started to send invitations to bands, because I felt that a lot of the DIY punk was missed, so invited a lot of people and it was really great.

-Look, it's Martin!

People who knows me since years ago are my friends, there isn't nothing weird here, but the younger ones are like: *"Ooh it's you Martin"*. But I never fueled the fire or give many importance to it. It was like: *"Yeah, what's your name?"* And that's it; you are punk and I'm a punk who's going to organize a show. *"Do you want to help?"* And that's a balance between that people and me. I remember a guy who told me once ago: *"Sign me this"*. *"Stop, no"* I replied. And he answered something like *"son*

of a bitch" and said to him: "Hey! I'm always here, I can sign you this and don't speak anymore, but I'm always here and we can be friends, what do you prefer?..."

It's weird for me when it happens. Always go to the concerts in Chicago and I'm still interested in music, on what's new, what's coming out from the punk. Still have interest on that, and there you see that there are young ones like: "uy, it's Martin from Los Crudos" and I'm an usual and common person who wants to have that experience of music, of art.

Coming back home... things were changing in San Francisco.

My parents, my old ones, are getting older. My father is 87 and my mother 79 so it was time to come back. Things were dramatically changing in San Francisco. The city was a very artistic, very punk and very special place before. There was a time where hundreds and thousands of punks lived in the city; there were many things and changed over time.

Still during the nineties there were many interesting people, but there were terrible setbacks... what happened? AIDS killed many gay people, many creative ones... also, with all of this about technology, multinationals started to move to San Francisco, to this place, and bought almost everything. It's difficult nowadays, almost impossible, for a musician to survive there. SF ended to many people so they had to left. We lost our apartment, and it happened during a very specific time for me, so I said to myself: "I have to come back to Chicago, my parents are getting older. I want to be there for a while". I don't think that I'm going to stay here during my whole life, but now I'm fine here.

The love, the distance, the years.

Still have a couple in California, a long-distance relationship. And we do it like this: he was here not so long ago and I'm going to visit him soon. We've been during more than 14 years together. I got 50 and he's 68 years old. How is to be so during so much time with a person and then stay away from him? You have moments... but since the beginning we live on a long distance from each other. He lives in Fresno, three hours driving from where I lived, so we used to met during the weekends, but we got used to it. I don't feel that I need him here. We speak

everyday. There are moments where it would be beautiful to have him here with me... But if I get too desperate, if I miss and have to see him it's a four hours flight.

When I was much younger I thought about having children, but it's not my life. I have my nephews. I'm always the uncle and I want to be part of his life, of his family and it's enough for me. I don't need much more.

I don't know what's going to happen with me in 10, 20 or more years. It's hard to think about many years ahead and I don't like to do it. Sometimes I think a little about it... Am going to live until being 80 or 70 years old? Will I live tomorrow? I don't know. I think that I want to take everyday that comes. I like it like this. I like to make plans in the way that I want to make a tour. I don't know, to live in a place and see how it goes for example. I think that I don't like how the United States are nowadays, those are things that I think, like in my art, in my photography.

I'm always doing things. I'm currently working for an album of a band called Mock Execution. I'll release a 7" of them. This was never into the original plans, but suddenly happened and I want to do it. And then you can always have a plan, but there's never anything for sure, everything changes.



"Ellos dicen que no valemos un carajo, pero durante tiempo de desesperación, de guerra, siempre golpean en las puertas nuestras. Ellos piensan que la sangre nuestra no vale para nada y perdemos la vida de los chicos que creen las mentiras, creen que pelean para la patria y se gastan su vida. Creen que pelean para proteger lo que es nuestro. Nuestro? Nosotros no somos dueños de nada, son ellos los que mandan". // They say that we ain't worth shit, but during times of desperation, times of war, they always knock in our doors. They think that our blood has no value and we lose the lives of our youth that believe these lies and believe that they are fighting for their country country, instead they waste their lives, they believe they are fighting to protect something that is ours. Ours? We own nothing, they are the ones who have it all." – speech at the beginning of "La rabia inunda nuestros ojos" ("The Rage Engulf our Eyes") from 1993, one of the best 7"s ever, imo...

Working hard. Otherwise, how can we stop this?

In Chicago I'm working with adults in the education area trying to help. The students are generally immigrant mothers. My work is to help them to get their secondary school diploma. Also do computer studies with them, because many doesn't have any experience with it. My boss is from the Illinois University of Chicago, but we work in the neighborhoods. I work around the 47 and Ashland, and that hood it's pretty rough.

My work is quite normal. The timetable it's predictable and that's difficult for me. It's complicated... the last time I woke up in the night with things in mind, it was 3 a.m. Sometimes I don't know from where the energy comes from. There are moments where I feel "Uff", I'm tired. I can't do the things as before, when I was young. I didn't sleep during two days and I was working and doing things.

By the time I studied photography I remained in the darkroom doing photos, printing. I can't do that anymore, I find difficult to remain awake until 2, 3 a.m., because I wake up at 5:30 a.m. to go to work and can't change my schedule.

My bosses know what I'm into, students don't. I don't speak about it. The truth is that I try to let the things separated. I want to focus on what we are doing, in the subject, the approach is of them trying to help them, not in what I'm into.

We are punks, we don't have to do that.

I was in Mexico a month ago and while taking a walk around happened a few times. Guys selling something in the streets and one of them shouts to me: "*Hey Martin, what's up?*". Another day on a shop and the guys inside. One of them had a tattooed face. Then suddenly hear people screaming. I turn back and they were following me: "*Martin!*". They took pictures of me, but that's ok, I didn't know about it, I was walking...

Also in Mexico I was walking around the house where the new President lives, so a lot of journalists were there. One of the guys stops me and says: "*Martin, what are you doing here? I saw Los Crudos and Limp Wrist*".

The thing is that when you do something for a long time that's going to happen. If you gather all the people that had seen us in all the bands are too many people. But sometimes I prefer to calm down. "*Let's take us a picture, what's your name?*". I understand

that it happens and that's ok, but also feel a little bit uncomfortable.

Years ago in California, my ex-boyfriend felt bad because of some guys who started to shout and I had to calm them down, so had to say: "*Relax man, you are drawing too much attention*". Another people staring at us, it was weird and I said to them: "*We are punks, we don't have to do that. If you want we can talk, but if you shout like this it scares me, it's weird*".

Los Crudos: "*Nunca nada cambia*" ("*Nothing Never Changes*").

We are thinking about writing a new 7" with Los Crudos. What we don't want to do is to play very often, from time to time I guess. Also because the bassist lives in California, we can't play at any time. Everything depends on what we want to do. The question is what it's going to be dealt, but we'll do something at some point.

Since we started with Los Crudos, what we expressed, it hasn't changed anything, it hasn't changed anything! Everything is more accessible. With internet you realize the amount of racist people, of fascist people, that's more visible now. It gets easier to find them.

I think that the internet gave face to something that we already know it existed. But we also have a president and all his people which it's the worst we ever had. I think about it and it's like... I don't know. I think that what we wrote almost 30 years ago makes more sense nowadays that during that time... it's like... fuck!

I wrote many songs, many lyrics, if you gather them all it's quite a lot. Now I think on what I do. If it's something that I want to say there are many, many different ways to get to a message or an idea which doesn't have to be by this way or another. I don't know if it makes sense, but I like to play with the words.

I want to write things that aren't political. They are personal, a frustration. It doesn't need to be something truly dogmatic. No. That's something I don't want. I don't want to write lyrics that are like a pamphlet. Never liked that.

Nowadays I have very different bands. Limp Wrist and Los Crudos are very different. One it's more sexual and I love it, the other one it's more to express myself. Los Crudos is a little bit more serious, more focused on thinking about what's happening today in

the world, here or whatever it's. If I have to write I would have to sit and think what could I say about the garbage of President that we have on a way that I do not mention his name.

Obama, the politics... and Trump.

That's the first time I've ever voted in my life. Prior to that I didn't vote because I wasn't a citizen and once I became one I didn't want to do it because of my punk politics or whatever the reasons were. But that changed when Obama arrived. I liked how he speak, I liked his way to introduce himself. At the same time I thought it was difficult, complicated thinking about the history of this country. Until the moment came where an intelligent candidate arrived, being black. It shocked us. Mobilized many people and me and other punks went to vote for the first time in our lives and I was very scared... I thought that he wasn't going to win. I didn't know if it was going to be possible. But remember the election day, I was taking a walk around the streets and got pretty nervous when I voted.

I was at home and everything around was really weird. I was very thoughtful thinking about what's going to happen. Scott from Limp Wrist phones me: "*Martin, I'm in the Castro*". A gay bar where we used to go in San Francisco. There was lot of people and I said to myself: "*ok*".

While being there Obama was announced as the winner. It was amazing because there were a lot men, women crying 'cos they couldn't believe it. Nobody could believe it! It was like; How can a black man win in this country? What that means, with such a racist history. When you think about all that history... Nobody ever thought in our lives that it could happen and it was something amazing for all of us in that way. All the street was quickly full of thousands of people and it was such a crazy party! It was a very happy moment. As for myself it was a kick in the face and the ass to Ku Klux Klan and all that history. It shocked me in this regard.

Once elected, there were good and bad things, in fact, as politics are.

He signed a contract with Monsanto and that annoyed me. I couldn't believe it. Why are they poisoning us? And that's not for me, here are the shitty politics, that's what I thought.

During the last elections I wanted to see if Bernie Sanders could move forward and many left wing

people got angry because he couldn't. I didn't support Hillary Clinton or Trump in no way, so it was like, I'm not going to take part on this.

The problem with the people who lives in the big cities it's that we don't think that the world it's like this, because we live it on that way. But the life in the village, the countryside life, they don't see it on this way and there are many people with very right wing and conservative ideas. I don't know. It's like a very different world, so to many people from the big cities it's a big contrast and he knew that in order to win had to convince to all that people that they were his people. He said truly ugly, racist and all that things that people liked. And he won. We also have a really crooked electoral system which doesn't have any balance.

Chains, bare ass, Limp Wrist (and house).

"*Facades*" it's like something that looks like it's but it's not. It's like the front of a building, it shows you a face but can be anything.

The picture cover was done in San Francisco. I always wanted to do a portrait of the band. I think that we were all together writing music, but if there's also a concert we dress like this hahaha.

And I sat with this photo for almost four years waiting... I didn't want to show it until we released the album. We had a lot of patience. And I was like this, I didn't want to show the photo to the world.

The music from side B it's very different, that's because we like that kind of music as well. The thing is; since childhood, when I was young, I always liked many different styles of music. I wasn't born punk; it wasn't the only thing that I listened to and it wasn't like this to many people, like to the most of them in Chicago.

Almost all the young ones coming from Latin or black neighborhoods were raised listening to house music, because it was the music from Pilsen and many Latin and black neighborhoods.... You had the cultural music and the house music. The guys from Sin Orden listened to *rancheras* and house and then punk came to them.

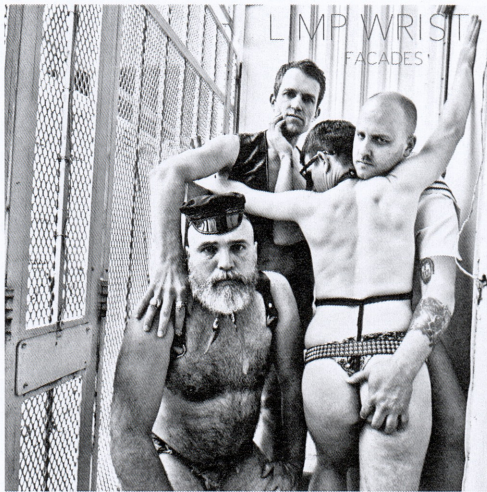
"Canciones..." the album he rarely listens to.

There are albums which I got happy with and others that don't. It's difficult. I like how the last album

from Needles or Limp Wrist are, but I didn't like "*Canciones para liberar nuestras fronteras*" from Los Crudos. I didn't like how my voice came out on that album, but I love the one shared with Spitboy. On the Trágetelo album I played the drums. Usually when I release something I like it. The only one I have problems with it's the "*Canciones...*" one, that's the only album where I felt bad and almost can't listen too.

Get (half) naked and to the scenario.

Clothes for Limp Wrist? For the trousers I go to a second hand shop and buy a pair of old jeans, cut them until there's almost nothing. Suspenders are made of leather, I bought those ones in San Francisco on a leather area. Also have a hat, I had an old one that someone stole me during the last time, it was a leather classic with a chain on it. That was stolen in Argentina. During the show a guy came, quit it from my head and left. Right now I have a new one, obtained on a leather shop in Los Angeles. If I see something and it's good, I'll buy it.



Limp Wrist - "Facades" (2017)

Before, when I was in Los Crudos I used to have a lot of hot and didn't quit my shirt or anything. I was thin at that time. I don't know why I was embarrassed and don't know from where that one came from. I was raised catholic, I don't know if the idea of not showing your chest came from that: it was something weird. During the last years of Los Crudos I was in Canada and I thought that this will

be the first time I quit my shirt, and bit by bit, exploring myself, and trying to push the clothes limits that I had in my own mind and how I thought about the things.

Little by little I got to removing things and making the effort to change some of it. There was a time in my life where I felt I had so many rules in my life, that I was straight edge.

SxE salvation army.

I was straight edge since 1982 until 2007-2008. I was into it since the beginning and that's because I already was SxE before I was into punk. I didn't know who Minor Threat were. I didn't drink or do drugs because I didn't want to be like the other guys from the neighborhood who were into all of that. Through punk I knew about the straight edge; and that made sense for me because I didn't like that people did drugs or got drunk. I didn't know if they were alive or dead and didn't want that for me. It was a chaos and always wanted to control myself. And when I knew about this I said to myself: "*That's easy for me...*" and I liked the straight edge bands, but I speak about the old days.

I liked the first time that Youth of Today came to Chicago, I liked their energy and it was good. More bands started to come here, but the first time I heard about straight edge, think it was '85 and was Minor Threat.

Things changed after this. When they asked me about what bands from New York I liked my answers were: Heartattack, Reagan Youth... and they replied to me: "*Noo, Sick of it all*" and I listened to them and it was different. What I liked the most from the older ones it's that they sounded punk.

After this rules started, the militancy, but that's bullshit for me. I don't want anything from that. Close-minded militants, stating that this it's their world. To hell with the rest of the world, fuck everybody else. I don't want any of that. It was like reactionary punk. That's something that you and your friends do and they all dress the same, and eat like this, and dress like this and there was no space left to move and grow. And that's one of the punk terrible things, where nobody can make a mistake, they don't let space to commit and learn from it. You did something wrong, you are condemned: "*fuck off*", "*we kick you out from the scene*"... And I don't

understand it, it doesn't make sense, but there's people who likes that.

I started little by little, I like wine and I feel nice with it. I'm not a guy who have said to be a militant straight edge and now I use heroin. It wasn't anything of that: I drink wine but don't get drunk. Straight edge purpose was "*controlling the chaos*" and there came a time where everything was so militant, strict and good, that if you want to rule your life like this... go and have fun.

I hated the Victory Records scene and their bands. I was straight edge during that time and that people were rotten. I was a punk and tried to join them since the beginning, to see what happens, but there started all the rules and all that bands. Also another people started to get into religions, the kare krishna... and I asked myself: "*What happens?*".

So that straight edge it's not my scene, it's not my world; they were separated from punk. Youth of Today played with 7 Seconds, Christ on Parade, Indigesti from Italy... all of them in the same concert! Finally all of them were separated, all of them were a world apart and nobody had anything to do with the punk and the unity... and for me it was like, we are going to do our things with another punks in Chicago, with Charles Bronson, Mk ultra, Los Crudos. In the shows we had straight edge and not straight edge. I didn't care about it. We are going to play together, we are going to make positive things, we are going to play in the neighborhoods with the Latin guys and with the ones who want to do something different.

Our perspective was different. We didn't come from the rich suburbs, we came from the neighborhoods and the approach was: the guys and the neighborhood, what's happening, they are killing each other between them, with the gangs, and wanted to do something different.

And when someone comes and speaks to me so out of my world. No worries, it's good to hear things. But when they come and say this are my rules it's like: "*No, man*", I have another things to do.

Now the bad guys are another in Pilsen.

If back in time the gangs and violence were a problem, nowadays it's other. There's a shitty politician who's selling the neighborhood, his name is Danny Solis and has ousted more than ten

thousands of Mexicans from the neighborhood during the last years. What does he do? He makes everything easy so people who has a lot of money take people's properties when somebody failed in paying their taxes. They start to take the building, reform it, change it and then raise the rent price. Even more, if you want to start a business, you have to go to the offices of this madman and their people to get the licenses. So they change all the business in the neighborhood. People starts to buy cheaper houses or they offer 60 thousand dollars, to the oldest ones and they go to Mexico and don't care about it. That's how they've been accumulating properties.

There's old people who own houses, who were the owners of their houses... A friend of mine bought a house and it was difficult for him, an Ecuatorian who lives here. He was trying to buy a house from an old Mexican woman and they came and offered her more money than my friend was able to give, so you can't compete with that guy's money and his business. Those are organizations which have millions of dollars... but the woman, for some reason got well on him and said: "*I want to sell the house to you*", but this rich madmen even tried to buy their children off to convince his mother to sell the house to them. The mother realized about it and said: "*To hell with them, they are fucked up*" and sold the house to my friend.

Las palomas blancas de mi barrio ("*The White Doves of my Neighborhood*").

The neighborhood has such a strong history, it's like the "*Empacadoras*" neighborhood nowadays. There's a lot of violence on it, many gangs, there it is: shoot and kill, it's a rough place, that's how it's always been.

Today in Pilsen, at this moment, all the "*18*" has changed, there's a lot of business with money, but there's still many Latin people left... The thing is that the rich ones just doesn't want a part, they want everything, so it's like... many young ones and people who was against gentrification always say: "*The white people, the white people*". This wouldn't happen if they didn't have the help and support from Danny Solís. This person looks like a Mexican but his interests are very different, they aren't the people's interests.

Nowadays, Latins are going to the south, because Chicago is changing. The mayor of Chicago it's a shit, now he's leaving. He has done terrible things in this city, raising the taxes on properties up to a 75% and there's a massive exodus of people who was from Chicago and left.

This it's not the same city where I was raised. I don't like it. It got expensive and I speak to you about seven years ago and it wasn't like this. Now forget about it. I could go for hamburgers, fried chips and drinks and it was 7\$, now it costs 13\$ and it's not cheap, it's over. For the rents in Pilsen... where I had my apartment for 390\$ per month are now at 3 000\$.

If listen to it – and I like it – I try to release it.

I release something when I really like it and they let me do it, but I'm not like another hungry labels looking for the next band to be released, I'm not interested in that. I work to finance the label and then get the money back.

It started with Los Crudos, but before of that also released albums. At the end of the eighties I released a 7" with bands from Chicago like Screaching Weasel, punk bands from here, along with the old Pegboy, Bloodsport and another bands from that place. Because during that time my friends and I did a fanzine called "*What the fuck*" and that's the first album I helped to release.

Then I made an LP for the indigenous rights benefit... Misery and another bands that can't I remember right now took part on it.

It was expensive to release at that time, but did it with a friend of mine, and both were a lot into the movement to support the indigenous rights at the time.

And during the nineties Lengua Armada is born. We released Los Crudos albums and Mk Ultra, Charles Bronson, and local things. I even released compilations and another bands that I knew and which I liked inside the United States.

It was a huge honor for me to reissue Leuzemia's album, that's one of the best albums from Latin American punk, in my opinion, for sure, along with that songs. Together with the first LP from Los Violadores are the top one from Latin American punk. Also released the 7" from Los Invasores from Uruguay for the first time, which I love. Illegal from Canada as well. Reprinted the album from G3. The

7" from the Spaniards Anti-dogmatiks which I love. E-150 which are really great, but was a reissue.

I liked all the bands from Los Angeles that I released: Turbeculosis, Rayos X, Criaturas. In fact I release what I listen to and I like.

Have you heard about international trading?

Today everything is more expensive and I've heard people who tell me: "*I want the prices of the nineties*", what happened? This surprises to many people. I was selling the albums by 3\$ in person and younger bands arrived and sell it by 5, 6 or 7 dollars and I asked to myself: "*How is it so expensive?*"

Once ago when I asked to someone in a California show, the person replied me on a weird way: "*Well, have you heard about the international changing and exchanging?*" And a friend of mine went red, angry faced and told to him: "*You don't know with who you are talking about, this it's the son of a bitch who made trades with all the world!*"

It was like "*who are you?*" Oh my god.

At the beginning they didn't get it, but there were people who said: "*I want the prices of the nineties*"... but what has also changed is that during the nineties you could get one or two thousand people who bought your albums. If today you release one or two thousands you are going to have to eat them because nobody is gonna buy them.

Chile 2013, What the fuck! What's going on?

I don't know what happened in Chile. There were many things that took place. Firstly we arrived during that day or during the night, but we were there less than 24 hours before the show. The last time I was there it was in the nineties, and the scene exploded. There were many people more now that during that time, but everything was alright...

The show starts but firstly realized about limited capacity. Suddenly everything changed and many people more entered *dando un portazo* (N: " **banging the door**"; **this it's when many people enter together at the same time as an avalanche so nobody will pay for the show**) many people more, many, it was something crazy.

There were a group of young ones that were very upset about something, about what happened and I didn't understand it and didn't know about what they were talking about. They shouted some things and I was like: Ok, something about prisoners and I was:

"ok". Ok, cool, I guess, I could foresee what they were talking about, but didn't have any idea about the details. And they were annoyed just because, 'cos we didn't know anything about it. Nobody came with information to me and it was like: "*What's going on here? I don't understand it*", but as they were upset with us it was very confusing to ourselves.

There was a guy who got to speak to me explaining something and I was: "*ok, I understand a little bit more now*". There was some kind of hope or they expected us that we were going to I don't know... I didn't understand it. Because "*you don't know what's going on*" they told me and well: "*because we have lives in another place, on a different country and we don't know everything that happens in other countries! Each one has its own problems, but we join and unite and you can speak whatever you want and what's happening on your place, in your country and your city*"- I replied. So there was a tension and it was like: "*What the fuck! What's going on?*".

There was even a guy who insult us, we were informing ourselves and that caught us out of guard. It was weird, uncomfortable. After this they didn't let us to keep playing.

We stopped playing, I think it was with "*Asesinos*" and people asked for more... I left, sit for a minute and even some guys came over me. The scenario got full of people and I said to myself: "*Ah, this crazy people*" and said to one of them: "*Don't touch me*" and don't know what else. I had a lot of hot. I push him: "*You are suffocating me, you are coming down on me*" and I was like what the fuck... We came back to make more songs, but they turn off the electricity and didn't switch on the microphone because they said that police was outside. And people left and it was a mess.

So the next day I was in the market with Carlitos and he says: "*Look man*" and we see Los Crudos on tv. They say: "*the Chilean punk band, Los Crudos*".

That was a very stressful night. We had to cancel the second show we had. The guy who organized it was being investigated, they were bringing a lawsuit against him, he had to get a lawyer in order to help him because the city wanted to put the blame on him. They were also looking for ourselves, Los Crudos. After the show, by the time the taxi driver came to look for us, he said: "*You are the band that they are looking for*" and that's when almost shit on my pants.

There I turned back and said to the guys: "*We aren't a band, please*". I was very nervous, we were worried when we were in the airport with our documents to left Chile.

We left two days later, because we had the flight booked. During that time we walked around the place where we were hosted, something similar to a hotel.

It was a pity how everything got fucked up. We couldn't do the two shows.

We ain't coming back as a band to Santiago, to Chile, I'm afraid of it and I don't want to come back with Los Crudos. I can go by myself, but staying there with the band and that they told me that during the last time we came there were damages and that they have to pay a fare... I can't.

Something similar happened to us in the south of Spain and we aren't coming back to there anymore.

Control yourself madman, it's just a fucking concert.

I thought: "*This it's a Chilean issue*" and the scene has to fix it. We aren't here to solve the problems of a scene, everyone's doing what they can. Sometimes people doesn't want to take on the responsibilities by their actions, from the things that they do.

All the subject on DooM, the deaths, it was horrible. And there were people blaming on DooM and the people who made the "*portazo*" didn't take any responsibilities by their actions. It's easy to put the blame on others.

Everybody knew what happened in Chile. We shared songs for a compilation benefit to give money to the families. I felt so bad when I knew about that, because the brother of one of the punks who died wrote to me. That's a serious problem with punk, because if nobody had died during that night trying to enter for free, the ones who did the "*portazo*" would be happy. "*Victory, we are punks and didn't pay any single dollar*" and that's the punk sometimes. But when it fails and there are dead people and damages and nobody wants to take on responsibilities that annoyed me. And instead of taking responsibilities they blame on DooM, and that was fucked up and that's my opinion about it.

I don't understand it "*Control yourself madman, it's just a fucking concert*". Who cares about it in the whole diagram of the world? Who cares about it? Fuck, fuck, fuck.

With Los Crudos, what I never wanted to happen in my concert it's that people got hurt or ends up death. Violence is everywhere. We created this scene because we didn't want that, so, to hell with violence.

The thing is that each scene has to solve each problems, none scene can enter to a place to solve anything if there's a group of people who behaves like this and we are speaking about a kind of violence that end up with people lives.

If they are not good enough, fuck off.

When people starts to criticize, I always tell to them "Why don't you make your own band?" and you do what you want, "Why do you come to screw up?" I can understand that you can criticize what we do. Criticize me! I know why I do the things, and I'm into this all my life, I'll take it to the grave with me. And if you don't like how I do it, the things with my bands, go and make your own band. But there's people which it's very critical yet don't create nothing, they don't do anything and speak shit. In my opinion, go to make your own band, and if they aren't good enough, fuck off. Go to write a good song, focus yourself, do something. Come on, take the drums, the guitar, write songs, go to be the greatest band in the world...

"Llegamos buscando una vida mejor, para escapar al sufrimiento y al dolor. Pero encontramos lo que pensamos que dejamos. Y uds dicen que robamos sus trabajos y sus barrios. Solo buscamos un lugar para vivir. Porque se quejan? Si nosotros hacemos las cosas que no quieren hacer. Quédate callado mientras nosotros seguimos viviendo. No llegamos para empezar problemas y a tu gente faltarle el respeto. Pero tampoco queremos que nos traten como una enfermedad".

"In search of a better life, escaping the suffering. We arrived faced with the same shit we thought we left behind. They say we steal their jobs and we take over their neighborhoods. We just want to live in peace, why the anger? We work the jobs none of you want. Shut up and leave us be. We did not come hear to start problems or disrespect anyone. But we won't let you treat us like we are plagued". - Illegal? Y Qué! // Illegal? So What! (translated lyrics).

Interview done the 25th of Semptember of 2018 and published in the "Latin Blis" fanzine from Talcahuano. Posted online in "Cisnes Salvajes", the tape label of the zine: <http://cisnessalvajes.blogspot.com/2019/01/martin-sorronddeguy-el-punk-chile.html> //

With the new guys and girls from the neighborhood.

With the new generations it's a subject that I understand and that's difficult. I love the guys, in the sense of that I salute them, speak to, if they have a band I take pictures from it, but it's difficult to have a conversation with them. I'm a 50 years old guy, we have some things in common. You like music, me too. Do you like punk? Me too. But when you get out from that, out of that subjects, it changes a lot. We are speaking about different experiences... that's how life it is.

We salute each other, how is the band going, what are you doing, how is your people going, those are the things.

Nowadays I don't hang out frequently, you can see me in the concerts but during the last year my participation decreased a lot because I'm working and don't want to catch the omnibus and get back home at 1 a.m. and wake up at 5 a.m. Before it was different, but much more punctual. Nowadays they say that starts at 7 p.m. and at 11 p.m. the first band is still starting to play. Can't do it like this hahaha.

After five hours of conversation I got back home. Martin stayed ironing his shirt and jeans. The next day he had to go to work.

Martin, Lengua Armada contact: martincrudomrr@gmail.com //



Los Crudos live in 2014. Pic taken from the back cover of their 2LP compilation zine. Also published in the book "Molt Malament" by Fidel G.L.

Posted online January 2019.

Epilogue: Utopia.

"Utopia is on the horizon. I move two steps closer; it moves two steps further away. I walk another ten steps and the horizon runs ten steps further away. As much as I may walk, I'll never reach it. So what's the point of utopia? The point is this: to keep walking." – Eduardo Galeano.

As I write this lines Turkish troops advance towards a new massacre. It's impossible to know the result of it, but History has showed it before. The same happens with the uncountable amount of people dying due to sickness and killed or raped by his couple. There are thousands of reasons to cry. Yet at the same time our attitudes and acts can make the difference. We can't left the rudder or the ship will wreck. Only a little bit can get to be enough. Needless to say that blind optimism drives to nowhere, but speaking about utopia can be about trying to achieve and fight for what we believe in, to move on and don't give up. It's surprising to see sometimes the immense power of oneself under channeling situations. The potential, blind faith, absolute conviction and juvenile enthusiasm from people who still believe in something carry with themselves. Nothing too distant or awkward if we take a look to some of our favorites books or recordings as a result of it. If you have a dream or are into a channeling situation. Go for it. The moment is now, not tomorrow. *"There's no more authority but your self, so whatever it is. Do it"* as CRASS stated.

On a way or another all the contents and ideas we had in mind have been included and developed. There was an idea of conceiving this issue like an album, trying to infuse some atmosphere, feeling on it. WTF? Despite not having an order and that sometimes it may get chaotic due to the amount of contents, we wanted to have the same immersive experience as when you are playing an offline video game, blasting some books or albums or doing whatever it is, but not having anything else in your head. Good vibrations like taking a rest during summer days in the middle of nowhere. Make a balance between the contents and the amount of information, so that you don't have to be using a computer unless you want to dig the band or their music. No algorithms unless necessary. The here and now. An idealization of the old days that will never come. Just the zine and you and whatever the hell you want. It's something very ambitious, as it's easy to fail having all this in mind.

However, there are mixed emotions about it. *"We are so fuckheaded to have included all this amount of stuff that nobody is going to read"*. Even thinking about being lucky enough of living in the 1st world and having the resources, but don't having the technique for the design. Leaving aside some cut and paste for the cover, everything has done in LibreOffice. Should this influence? Is it design over ideas and honesty? Only time will tell.

We are fortunate with living in the "cool" part of the map, where despite of our problems we know that most of us are going to have lunch today or that a stray bullet it's not going to wipe out our heads as we are crossing the road. Some guarantees (A.K.A. privileges). For sure that many problems exist – some of them deadly serious – and that there's still too much to be done, but this make ourselves value much more what we have and – try to – the here and now.

There are already notes and ideas towards the future. It just matter of time to organize, discard, polish, improve... a long process until it's ready to be printed. The constant comings and goings or obsession with burning the borders of reality will eventually lead to include new and different stuff than before. Otherwise it would be pretty boring. This it's not a farewell, but until the next time, as sooner or later will be another issue from IDGF, but don't expect it to be out prior to a year or even two. If we start to develop all the things that we have in mind right now, are inspired enough to send the questions and this are quickly replied – and are happy with the results – , another issue could be probably done in six months. However, this it's hard to happen, but you never know. Life has always many more things to offer, don't you think? At the same time, we prefer to left ideas on a cellar to mature and try our best. Quality over quantity. Death to quick consumerism culture. Self-commitment is a poison.

We tried to achieve all the aforementioned ideas and make the kind of zine and stuff that we would like to buy and find. Did we achieve it? We don't know, as are unable to read this with any proper criticism given by the perspective of time. Leaving aside being unaware if our "goals" were or not achieved, we hope that this issue has served for something: spur thinking, get yourself to know something interesting or even make your day. Otherwise this has been nothing but an useless and selfish effort. A great hug from here to all the people who still believes in something and keeps fighting for it. Thank you very much for having this in your hands. Enjoy Mother Earth, enjoy every second of your life or at least try it! See you!!



"Echoes: Home is wherever you feel at" (MMXVIII) – pic by IDGF

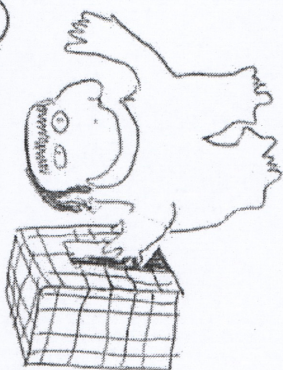
Thought and written between Galicia (NW of Spain) and London. // Finished October 11st of 2019.

1 Missing the people
 2 Take
 3 **Obsurbed breath**
 4 I'm fucking
 5 Noon
 6 **Obscured by fog**
 7 Line
 8 Father's day
 9 **Shamble**
 10 Cup of poison
 11 I'm Tired
 12 **Stone head**
 13 Sheep
 14 Milk
 15 **Sminnit befor**
 16 Pink panther
 17 EXT A
 18 **Cruel torture**
 19 Caffe Nero
 20 I don't understand
 21 **Opinion judgement**
 22 Genx worms
 23 Cassette player
 24 **Black hole**
 25 Mail
 26 panding hero
 27 **The Morge**
 28 Killer thanks
 29 Now playing
 30 **Emotional Confab**
 31 Floor
 32 fossilized
 33 **STRANG STRIPPER**
 34 Garden
 35 Tasteless
 36 **SPAM**
 37 You know
 38 Parent
 39 **Purshit Suffering**
 40 Orange
 41 No Thanks
 42 **Aggletion**

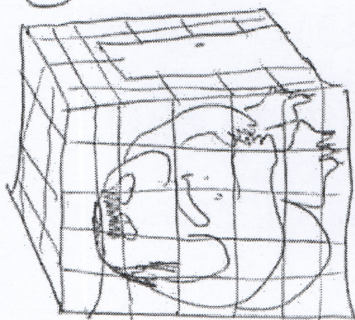
Thing
 Give me life
 41 **Limited Fellow**
 42 4 PM & 6 PM
 43 Special guests
 44 **Agathocleth**
 45 Humanity
 46 Town
 47 **War Sow**
 48 3098 035009
 49 Doll
 50 **limitation which**
 51 sound air
 52 Animal skull
 53 **The Thrkish buth**
 54 Sakashita war lang
 55 Fruit
 56 **Eternal Question**
 57 Burning Suicide
 58 Shakespeares
 59 **last fortress**
 60 shirt shirt shirt
 61 Orange
 62 **STIMULUS**
 63 color
 64 No Thanks
 65 **people do not know**
 66 DAY OFF
 67 underground
 68 **Blindness Weak**
 69 Emergency
 70 Toilets
 71 **First 20**
 72 Wrist watch
 73 **Nacked Meadow**

Ryosuke
 Kiyasu
 KAETAKAHASHI
 + # (T)

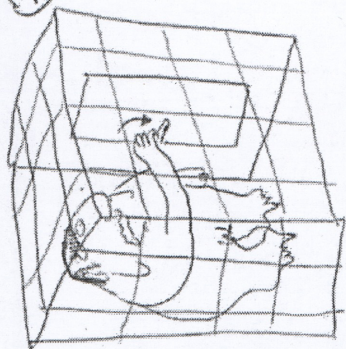
7



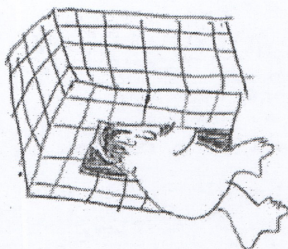
1



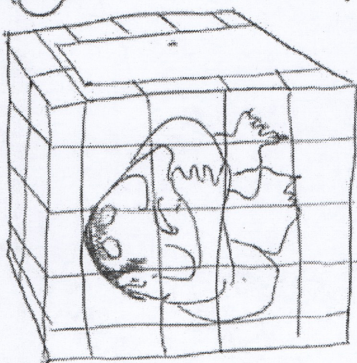
7



1



1



7

